

MUSICAL AMERICA

Vol. XXXVI. No. 14 NEW YORK

EDITED BY

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JULY 29, 1922

\$3.00 per Year
15 Cents a Copy

SUMMER THRONGS AT RAVINIA HEAR THREE ADDITIONS TO OPERA ROUND

Eckstein Forces Return "Faust," "L'Elisir" and "Aïda" to Répertoire—Dux Appears for First Time as "Marguerite" — Harrold a Surprise in Merry Old Donizetti Work—Nile Tragedy Somewhat Curtailed—Repetitions of "Traviata" and "Martha" Among Week's Events.

CHICAGO, July 24.—Three operas were added to the current repertoire at Ravinia last week, when "Faust," "L'Elisir d'Amore" and "Aïda," the last of these somewhat curtailed to meet the exigencies of open-air performance, were produced for the first time this summer by Eckstein's forces.

Repetitions on Sunday night of "Traviata" and "Martha" on Tuesday night, together with the regular orchestral concert on Monday night with Claire Dux, soprano; Adamo Didur, bass, and Carl Brueckner, 'cellist, as soloists, occupied the first part of the week.

The season's first "Faust" was given on Wednesday evening, with Claire Dux making her initial appearance as *Marguerite* in America. While this part is not so well adapted to her as some of the other rôles in which she has appeared, she again made it clear that she could not be uninteresting in anything she undertook. She was correctly costumed and sang with intelligence and taste. The Ballad of the King of Thule was marked with beautiful sustained legato. The Jewel Song, however, lacked brilliance, Miss Dux taking the tempo a bit too deliberately. She did an admirable bit of pantomime work in *Valentine's* Death Scene, her face expressing utter bewilderment and stupefaction at her brother's anger.

Orville Harrold did not appear to good advantage as *Faust*. He is not the ideal lover for a romantic rôle of this sort, and his voice is too robust for the light lyric quality of the music. Léon Rothier made a suave and debonaire gentleman of *Mephisto*, and his voice was in unusually good condition.

Vincente Ballester as *Valentine* gave a performance that was one of the highlights of the evening, and he was compelled to take several curtain calls alone for his excellent work. This artist has the ability to make each character he portrays a convincing one.

Philine Falco gave an interesting character study as *Martha*, and Anna Roselle as *Siebel* interpreted the part with youthful vim and enthusiasm. Louis Hasselmans conducted.

The first performance of "Aïda" on Thursday night brought out an unusually large crowd for a mid-week night. Three scenes from the opera were presented: The Palace interior, the apartments of *Amneris* and The Nile Scene. With the excellent work the chorus is doing this season, it was regretted that the Triumph Scene was not given, as it contains music that should be very effective in this outdoor theater.

Frances Peralta was at her best as *Aida*. She sang with proper restraint



Photo by Matzene, Chicago

FELIX BOROWSKI

President of the Chicago Musical College, Composer and Writer on Musical Subjects. For Many Years Mr. Borowski Has Been Identified with the Musical Development of Chicago (See Page 21)

throughout the opera, and her voice has seldom seemed of richer quality.

Alice Gentle as *Amneris* brought to the rôle a dignity and grace befitting the operatic princess, and sang with her customary opulence of tone.

Morgan Kingston was not at his best as *Rodames*. His voice played him tricks in "Celeste Aïda," and his singing and acting lacked the impassioned quality that had characterized his work in "Fedora."

Léon Rothier as *Ramsis* sang and acted with his usual excellence. Although Giuseppe Danise had only one opportunity as *Amonasro* in the Nile

Scene, he dominated the stage with his superb singing and acting. His work was charged with emotion, ranging from tenderness to the heights of anger. Louis D'Angelo was impressive as the King. The ensemble work in the first scene was effectively handled. Gennaro Papi conducted.

Harrold Surprises in "L'Elisir"

A delicious performance of Donizetti's opera "L'Elisir d'Amore" was given on Friday evening. Grand opera traditions and tragedies were forgotten and audience and singers entered into the spirit

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PLAN NATIONAL CENTER FOR ART AND INDUSTRIES IN WASHINGTON

Senator Fernald Submits Proposal to Congress for Appointment of Commission to Investigate Comprehensive Project for Encouragement of American Art—Music and Manufacture of Instruments Will Be Included in List of Activities—Plan Originated by Arts and Industries Association

WASHINGTON, July 26.—For the purpose of establishing in the District of Columbia a great national center for the advancement of American arts and industries, Senator Fernald, of Maine, has introduced in the Senate a joint resolution which is intended to be the first move in the location of such an institution here.

The measure submitted by Senator Fernald, calls for the creation of "a commission to consider the proposal of a central building for art and industry in the District of Columbia," and has been introduced at the request of the American Arts and Industries Association.

Following is the text of the resolution:

"Whereas, the American Arts and Industries Association proposes to create a national art center for applied and industrial arts to encourage, organize and develop American art and industry to higher standards of quality for supremacy in world trade; Whereas, The association has expressed a desire to establish this center in the District of Columbia because of the national industrial, artistic and patriotic significance of such center; and, Whereas, The association contemplates the erection of a central building and is desirous that it should harmonize and accord with the public buildings program of the District of Columbia;

"Therefore, be it resolved by the Senate and House of Representatives of the United States of America in Congress assembled:

"That a commission is hereby created, consisting of three members of the Senate, appointed by the Vice-President, and three members of the House of Representatives, appointed by the Speaker, from the Senate and House Committees on Public Buildings and Grounds respectively, to consider the proposal of the American Arts and Industries Association and to report upon it as soon as practicable with such indorsement and recommendations as are deemed advisable."

Asked for a statement of the purposes to which such a central headquarters or building would be put, Senator Fernald said: "All of the details have not as yet been worked out. The joint resolution introduced by me in the Senate is intended to secure the appointment of a congressional commission for the purpose of considering the proposal to erect in Washington a great central building or headquarters for American art and

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LICENSE QUESTION DIVIDES CHICAGO

Some Warmly Approve Plan But Many Fear Element of Politics

CHICAGO, July 24.—The movement in New York for the licensing of vocal teachers has attracted keen interest here, as in Detroit, but, as in the latter city, divergent views have been expressed in the discussion of the subject. Some of the Chicago teachers warmly support the plan as insuring a recognized standard for the profession and making it impossible for the charlatan to flourish, others seem to think that the desired improvement will come from within without any such assistance. The majority of those who have spoken on the subject, however, express the fear that the adoption of a system of licenses would mean that the business of teaching would become subject to political influences and that the proposed remedy, therefore, would do more harm than good.

This matter was given careful consideration a year or so ago when an attempt was made by the City Council to tax all music teachers. At that time a committee of more than 100 musicians made a hard fight with the City Council, and successfully won out.

Herman Devries, music critic of the *Chicago American* and vocal teacher, said, when asked his opinion of the project: "I believe it would be of benefit to the profession if persons who are just starting to teach were compelled to appear before a recognized board of examiners who could judge whether these persons were fitted to teach. We have such a board for our lawyers, physicians and other professions and it would give the teacher of music a standing and dignity in the community which the members of other professions enjoy. I think it would be ridiculous to make the teachers who have taught with success for years pass such an examination, but I do feel that it would help matters if the persons just starting to teach were licensed."

John J. Hattstaedt, president of the American Conservatory, stated that there were several good points to be considered in the licensing of music teachers.

"It would give," he said, "a certain standard that all persons must attain before beginning to teach. Our music schools are not standardized. Pupils are given diplomas and teachers' certificates in some schools before they have had sufficient training to equip them properly for teaching. A capable board of examiners, I believe, would raise the standard of music and compel the music schools to give their students thorough training before issuing diplomas or certificates."

"On the other hand, such a board of examiners might fall into the hands of politicians, and its effectiveness be entirely destroyed. The danger of having anything that even savors of politics is so great that I do not think we are prepared to go ahead cheerfully and approve of such a board."

Anne Shaw Faulkner Oberndorfer, National Chairman of Music, General Federation of Women's Clubs, said: "When the City Council attempted to tax the music teachers about a year or so ago, the thing was earnestly fought by the teachers. I think that a license or tax that the city authorities could use as a

'political football' would lower the music profession. As it is, we are constantly striving to improve it. I think the time will come when the public will be sufficiently versed in music to demand that the musical profession measure up to certain standards. It will probably be several years before this state of affairs comes about."

Carl D. Kinsey, business manager, Chicago Musical College, said he was utterly opposed to any attempt to license music teachers and gave the following reasons: "Music is not a profession that can be governed by hard and fast rules. If the state or city authorities were allowed to license the music teachers, it would be only the beginning of other restrictions that would prove irksome and

galling. We would have persons who were not fitted to teach, even though they were licensed, just the same as we have them now. It is up to the person who wishes to study music to consider the matter carefully, consulting other persons who are able to advise him, so that the chances of studying with the wrong teacher would be lessened."

D. A. Clippinger, conductor of the Chicago Madrigal Club and vocal teacher, also opposed the licensing of vocal teachers. "I believe it would work more harm than good, as it could so easily become a political proposition," he said. "Music is an art that should be left as free and untrammelled as possible."

Liela A. Breed, vocal teacher, feared that the licensing of music teachers could only mean one thing. "It would get into the hands of politicians, who would undoubtedly corrupt it for their own uses."

Forecast Failure of Plan to Take Public Land for Private Conservatory

WASHINGTON, July 18.—There is an inclination on the part of members of Congress, both representatives and senators, to attach little or no importance to the bills in Senate and House setting apart a building site on Government land here for a conservatory of music, while the possibility of either bill becoming law is not for a moment taken seriously.

That the advocates of the measures—the "National Conservatory of Music of America"—are taking themselves seriously, however, is evidenced by the fact that a bill has also been introduced in the Senate by Senator Wadsworth, New York (S. 3392), identical with the Husted bill, proposed in the House, providing for the selection of a conservatory site by the Fine Arts Commission on Government property here. The Wadsworth bill is in the hands of the Senate Committee on Library.

Senator Duncan U. Fletcher, Florida, the author of the bill now in the Senate for the establishment of a National Conservatory, said, when asked for his views of the evident attempt to enlist the Government in the furtherance of the interests of a private institution:

"That either the Wadsworth or the Husted bill for donating public land in Washington for the erection of a building for the so-called National Conservatory of Music of America has a chance to become law is very remote, indeed. Both are 'by request' bills, and I doubt very much whether either Senator Wads-

worth or Representative Husted has any serious intention of seeing them through Congress. However, it will be just as well to put the Senate and House committees respectively, which have the bills in hand, in possession of what the musical interests of the country think of the move—this as a matter of precaution more than anything else.

"It is, of course, needless for me to say that for Congress to set apart a building site here on public property for a privately owned and managed music conservatory would be a huge mistake, and would establish a precedent from which no end of trouble would result."

"In view of the fact that the bill now awaiting hearings in the Senate Committee on Education, which is intended to establish a national music conservatory under Government control and supervision—a real national institution—provides for the selection of a site here on Government land, the location of another institution of very similar name, using the term 'national,' on public grounds would at once complicate matters and bring about a situation which, to say the least, would be impossible."

"But, as I have said, protests should be lodged with the committees having the bills referred to in charge, and these should be made as strong as possible. Personally I am satisfied that neither bill will be reported back from committee."

A number of protests against the Wadsworth and Husted bills have already been received by the chairmen of the committees. A. T. MARKS.

PLEDGE ACTION ON N. Y. ART CENTER

Board of Estimate Votes to Acquire Site at Early Date

The New York Board of Estimate, at its meeting on July 19, adopted a resolution pledging itself irrevocably to select at the earliest possible date a site for the proposed Art Center. The Board at this meeting appropriated \$600,000 to carry out the plan of the Mayor's committee for the Permanent War Memorial; and of this sum, \$300,000 is for the construction of the Arch of Freedom, but the other \$300,000 is not to be available until plans have been approved by the Board.

The resolution expressed the view that no more appropriate, enduring and inspiring monument could be erected in tribute to the sacrifices made by the American soldiers in the World War than a great center devoted to the cultivation of music and the other arts, and affording aid, encouragement and help to all those interested in and devoted to such arts. It continued:

"Whereas, to carry out the plan of such a project there was enacted in the last session of the Legislature a law authorizing this Board, in its discretion, to acquire in fee title to a site for a building to be used for the advancement of education in music, drama and the other arts; and, whereas, other provisions are contained in the said act,

empowering and enabling this Board to enter into contracts with persons and corporations to construct and maintain, without cost to the City of New York, buildings for the purposes aforesaid; now, therefore, be it

"Resolved, That this Board irrevocably pledges itself to select at the earliest possible date a site upon which buildings as aforesaid may be erected, such site to be paid for entirely out of funds of the City of New York and the buildings to be constructed upon which site shall be erected in accordance with the letter and the spirit of the aforesaid legislation, and be it

"Further resolved, that this Board pledges itself to all the individuals and organizations that have already interested themselves in this epoch-making project, that the Board will furnish a site of sufficient proportions to accommodate the buildings necessary to carry out the purpose and intent of the aforesaid legislation."

Delegates from various organizations who attended the meeting to speak on the subject were informed by Mayor Hylan that the public hearing would be taken at a later stage. "The money is appropriated now for purposes to be approved later," he said. "Before a dollar of the people's money is spent everyone will have a chance to be heard. The selection of a site is not involved in what is done to-day."

Russian Bass Engaged for Next Season by Chicago Opera Company

CHICAGO, July 24.—Announcement was made here to-day of the engagement by the Chicago Civic Opera Company of Ivan Steschenko, a Russian bass. He is to sing with the company next season.

ADOPT CREDITS FOR MILWAUKEE SCHOOLS

Plan, Successfully Tried, Will Be Extended—Accident to Pianist

By C. O. Skinrood

MILWAUKEE, July 22.—A campaign which the Civic Music Association has pushed for several years has at last culminated successfully, for the Milwaukee school system is now giving credit for music teaching done outside of High Schools. The plan was introduced in Riverside High School, and so much enthusiasm was manifest that it is practically certain that the system will be extended to all High Schools in the city, thereby benefiting the musically inclined among many thousands of pupils.

So many complaints had come from piano students that they could not prepare their lessons because of arduous High School work, that the Civic Music Association, organized after an inspiring visit of John C. Freund, editor of *MUSICAL AMERICA*, to the city, made this the first problem taken up by the association—the obtaining of credits in the high schools for outside work in music.

For a long time efforts of the officers of the Civic Association met with little response, but the work was continued without flagging. The main objection to the plan was the necessity of going outside of the school system to get musicians to pass on the music work. This was met by introducing a professional teacher of music in each of the High Schools, so the inspectors of pupils' outside work in music is done by professionals who are part and parcel of the school system, and in whom the school board has full confidence.

The recently instituted group lessons on orchestral instruments in graded schools, and the credit for outside work in music in High Schools are two of the greatest steps forward ever taken in the music department of the Milwaukee public schools.

Georgia Hall Quick, pianist, fell down stairs at her summer home recently and received serious injury to her back. The summer home of the Quicks had recently been acquired, and Mrs. Quick, who was not well enough acquainted with the rooms to know their exact location in the dark, accidentally stepped into an open stairway. Dr. Chester M. Echols, the attending physician, states that the spinal cord was not injured and that the backbone can be healed, but this will require many months.

Mrs. Quick has appeared with many leading orchestras, has made a number of concert tours over the country, and has a high standing in Wisconsin as a musician and teacher.

Son of Caruso to Wed Neapolitan Girl

Announcement of the betrothal of Enrico Caruso, elder son of the famous tenor, to Eleanor Canessa, daughter of Cavalieri Canessa, a wealthy art dealer of Naples, was conveyed in a recent dispatch from that city to the *New York World*. The prospective bride is seventeen and young Caruso is still under twenty. No date has been set for the wedding. Miss Canessa has been a friend of the Caruso family since her early childhood.

Plan National Center

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industry, and this building as proposed would, in its list of activities, embrace music as an art and the manufacture of musical instruments as an industry. In fact, the building or center as proposed would be an assembling place for musicians and other artists, designers, manufacturers and experts. It would serve as a common meeting place or headquarters where views could be exchanged and the various phases and developments of industry and art discussed and force and direction given to the various movements, musical and otherwise, which would make for greater and more intelligent development along these lines."

The resolution has been referred to the Senate Committee on Public Buildings and Grounds. A. T. MARKS.

Inventor Plans Sound and Color Machine

A MACHINE which produces music and paintings simultaneously with an impressionistic relationship to each other has been devised by Charles Esmeric, one of the emulators of Archipenko, Marinetti and other artistic ultra-radicals, according to a Paris cable to the *New York Herald*. The invention is one of several machines originated by Esmeric, the latest of which is supposed to give the effect of a pyrotechnic display accompanied by jazz music and cries of admiration from the audience. The inventor predicts that his machine may be perfected to such a degree as to supplant conventional theatrical performances in the favor of the public.

Dame Ethel Smyth, Queen Victoria and—Wilhelm

"Streaks of Life" Brings More Delightful Chapters by Distinguished Englishwoman—A Supplement to Strachey—Singing a Mass for the Queen, Composer Style—A Near-Calamity at Balmoral

By P. CHARLES RODDA



HE publication of a new book by Ethel Smyth may very well be hailed as an event. Not only as a composer has this brilliant woman found a medium for the expression of her personality. She has the literary gift, as she has the musical, and the statement that one is comparable to the other may well be advanced, even bearing in mind the verdict of Ernest Newman that she has given us the best music ever written by a woman. In "Streaks of Life" (New York: Alfred A. Knopf) she has placed upon the bookshelf a fitting companion volume to "Impressions That Remained."

Dame Smyth has the graceful natural style inherent in the writer. She has impeccable taste in the selection and presentation of her material. She suits pen to mood, and the moods of this feminist, this self-sacrificing and broad-minded champion of her sex, have little to do with the qualities sometimes called feminine. There is nothing of shadowed, cool and silk-hung rooms in her essays, but they have, at times, a definite and characteristic feminine note. Dame Smyth is vigorous. She has no patience with the stupidities and inanities of life, but she has a very human sympathy with human beings. When it comes to institutions—and such institutions as Covent Garden—she turns out trenchant phrases. There are times when one catches an echo of "The March of the Women" and something of the aggressiveness that once pointed the way to that historic edifice where sundry followers of Miss Pankhurst spent various periods of enforced retirement. We are more enlightened to-day, but, as the author of "Streaks of Life" might observe, there remains the Hallé Orchestra, which sacked its women members because of their sex.

The brilliance of Dame Smyth's literary achievements often overshadows the appeal her book holds for the merely musical mind. Her good taste even enables her to point a lesson for the aspiring writer in a well-considered chapter on "The Quotation Fiend." In the field of the essay she is truly delightful, and the success of her occasional adventures in this form is sufficient to make the lover of the well-turned sentence and the witty paragraph jealous of the life-long devotion she has given to music. Her "Glimpses of Queen Victoria" should be read by every admirer of Lytton Strachey.

A Curtsey to Royalty

The meetings with Queen Victoria resulted from the Empress Eugenie's interest in the composer's efforts to bring a Mass for solo voices and choruses to production. The Empress, Dame Smyth declares, had grasped the musical situation in England, where, "even before the war denuded the country of concert-going Germans," good music did not pay. The Duke of Edinburgh was president of the Royal Choral Society so a smile from the Royal Family would do no harm. What a delightful supplement to Strachey's presentation of life at Balmoral follows. The first encounter was engineered at Birkhall, where Queen visited Empress. We learn that the rigors of a Scotch "waiting" included a "north-east wind with rain," and both wind and rain graced the occasion. But, under Birkhall's roof, all went well.

"Presently I was asked to sing, and sang several German songs which seemed to please my audience so highly that the Empress was emboldened to say: 'You ought to hear her sing her Mass! Where-



Drawing by courtesy of "Christian Science Monitor" from photo © Russell, London

DAME ETHEL SMYTH

Celebrated English Composer, Who Recounts Many Experiences of Her Career as a Musician in Her New Book, "Streaks of Life"

upon I performed the Benedictus and the Sanctus after the manner of composers, which means singing the chorus as well as the solo parts, and trumpeting forth orchestral effects as best you can . . . The Queen then expressed a hope that the Empress would bring me to Balmoral."

Queen's Weather

Later on came the departure of the Royal entourage. "The storm, which had somewhat abated in honor of the Queen's arrival, was now raging more wildly than ever, the rain descending like one continuous waterfall. It was hardly possible to hear oneself speak, but I managed to ask Lady Amphill if the Queen would have the carriage shut going home, and to catch her serene reply: 'O dear no, I think not.' Watching their departure from behind a curtain a little later on, I saw that this incredible prediction was fulfilled, and my ideas on the subject of what 'Queen's weather' really amounts to were modified for evermore."

Sad it is that the reviewer, hedged in by considerations of space, must throw overboard the story of Dame Smyth's appalling faux pas at Balmoral when, with Court aghast, she nearly stepped upon the Royal Hearthrug—"as sacred a carpet as exists outside Mahomedanism" and which only Crowned Heads trod as a right. One more step . . . but, no! "A miracle would have been wrought, a thunderbolt would have fallen upon a tartan sofa and created a diversion, something—anything would have happened rather than such a sacrilege could have been permitted!"

Having received the command to "let us hear some more of your Mass," Dame Smyth found herself seated at the "yawning grand piano," presenting her composition in the Birkhall style. "Once more," she relates, "the Queen seemed really delighted. . . . And I could see that the beloved Empress. . . . did not repent of the rôle she had undertaken—according to her . . . the rôle of

a foreigner who introduces a gifted English woman to the Queen of England!"

It was not such an easy thing to get the Mass performed, however, and a year later the Royal Choral Society's program was still innocent of the name of Ethel Smyth. "But by that time," says the composer, "my lifelong friendship with Lady Ponsonby, wife of Sir Henry Ponsonby, the Queen's Private Secretary, had just begun, and one day, at her instigation, Sir Henry told the Duke of Edinburgh, whom I did not know, how matters stood. The Duke had heard all about the Mass, thanks to the Empress, and the result was that it was at once put down for performance . . . The production, which took place in March, 1893, was splendid, the public enthusiastic, the Press the same . . . but the Mass was never performed again."

A Winter of Storm

The adventures at Balmoral involved in the fight for recognition by the Royal Choral Society, were nothing to the incidents and experiences which resulted from Dame Smyth's heroic effort to interest Covent Garden in her work, "Der Wald." Having decided that the best ante-chamber to England's first opera house was to be found on the Continent, the composer packed up her score and departed for Germany. When the chapter that presents her experiences is considered—a chapter appropriately headed "A Winter of Storm"—one must be moved by the spectacle of this remarkable woman facing all odds and overcoming them by sheer determination and fortitude. It is an illuminating story, as well as an engrossing record of courageous enterprise: illuminating because, taken in conjunction with other writings of the author, it shows something of the difficulties which British composers had to face if they desired to place their wares before their own public, under the old régime.

Dame Smyth made her first assault on Dresden, only to meet with failure. She next concentrated on Berlin. This was

To Covent Garden by Way of Berlin—How "Der Wald" Had Its Première After a Winter of Difficulties—Impressions of Dr. Muck at Home—The Kaiser Hears Something About "His Opera"

in September, 1901, and Director Pierson, "a German Jew with an English strain somewhere," listened to the work and declared his willingness to produce it immediately after Christmas. He warned the Englishwoman that owing to the Boer War frenzy there would be difficulties—also that the Press would be merciless to "an English opera written by a woman." He advised her to take the score to Dr. Muck at once and she did so.

Dr. Muck Is Frank

"One of the things I liked about Muck," writes Dame Smyth, apropos of the interview that followed, "was the chiselled Abbé-like profile, the frigidly, illumined now and again by a charming smile, that masked the fire he infused into the orchestras he conducted. I now found frigidly enough, Heaven knows, but no smile. 'Your work is good,' he said. 'I liked it in England in the rough; I like it now, and am willing to conduct it. . . . But there can be no friendly personal relations between us, for when I hear the word "England" I see red.' His hands clenched convulsively and the veins stood out on his forehead . . . here was the fire, unmistakably ablaze! I knew that his wife adored England, but as if he guessed my thought he went on: 'My wife snatches the newspapers away from me . . . for reading about this horrible war of yours deprives me of my appetite and sleep . . . I then asked whether his views would prevent his doing his best for me. He calmed down a little and said certainly not."

This was only the beginning of the battle. The political "situation" developed as doings in South Africa approached a climax. Pierson later advised the postponement of "Der Wald" until March, and meantime Dame Smyth made the acquaintance of the Court and the Kaiser; meantime anti-English demonstrations became of daily occurrences, "and one day the windows of our Embassy were smashed by a mob, the Kaiser himself calling next day to express his indignation." Then Pierson died. He was actually filling in the rehearsal sheets, with a view to the production of "Der Wald" on March 16, when the pen fell from his hand. "You will not be surprised to hear that I have killed Pierson," wrote the irrepressible one to a friend.

An Interview with the Kaiser

The case became desperate. Count Hochberg had never been called upon "to cope with the realities of theater direction, or do anything except 'represent' Opera and Drama at Court." Moreover, certain singers "had grumbled as loudly as they dared at having to incur unpopularity by taking part in an English work" and Dame Smyth became aware of "nothing less than a fixed intention, on the part of the company, to make the production of 'Der Wald' an impossibility." A "young American, not yet a member of the Hof Oper but what they call a 'guest' . . . a 'particularly unblushing young thruster, who might have given a Prussian officer points in the art of trampling over anything and anyone to gain her own ends, was sitting on the fence." This young American was . . . ? Dame Smyth is reticent, but it appears there were, in the cast, persons meriting even more obnoxious descriptions.

One would like to quote yet further from this winter's tale of discontent; in fact, give the whole of the extraordinary interview with the Kaiser, when the Lord of all Germany kept the Englishwoman standing one and three-quarter hours while they discussed politics. The Kaiser did express the hope that all had gone smoothly "at my Opera House." To which Dame Smyth up and spoke, saying that "if the coachman dies on

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NEW WORK PLAYED IN SAN FRANCISCO

"Sea Gulls," by Kaull, Proves
to Be in French Idiom—
Organ Recitals

By Charles A. Quitzow

SAN FRANCISCO, July 22.—A first performance of "Sea Gulls," a work in the modern French idiom by Clarence R. Kaull, a young composer of this city, was the feature of the Sunday morning concert of the California Theater Orchestra. The audience approving Gino Severi's judgment in performing the new piece, demanded a second hearing. Helen Manakin, soprano, sang the "Jewel Song" from "Faust." The piano accompaniments were skilfully played by Gyula Ormay.

A series of five summer recitals is being given by Uda Waldrop on Sunday afternoons on the municipal organ, under the auspices of the Auditorium Committee of the Board of Supervisors. The programs have been so prepared as to include music which will appeal to those without special musical training, as well as works of a classic character. No admission fee is charged, and the audiences to date have averaged 2000 persons.

The annual grove play of the Bohemian Club will be staged among the redwoods at Bohemian Grove on July 29. "The Route of the Philistine" is the title given the play by Charles C. Norris, its author. Nino Marcelli has written the music.

Four Band Concerts Weekly in El Paso, Tex.

EL PASO, TEX., July 22.—By the foresight of the City Council and the public-spirited citizens of the city, El Paso has four band concerts weekly in the downtown parks. Two are given by the municipal band; one by the Boy Scout Band; and one by the Seventh or Eighth Cavalry Band from Fort Bliss. The city plans to give the Boy Scouts a fund for instruments for their summer concerts. HOMER G. FRANKENBERGER.

Artists in Aberdeen, Wash., Program

ABERDEEN, WASH., July 20.—A recital of artistic merit was given in the auditorium of the Methodist Church recently by Etta Cady, contralto, and Frederick Patton Hart, pianist. Miss Cady was successful in the familiar aria from "Samson et Dalila," and other numbers. Mr. Hart disclosed pianistic skill of a high order in numbers by Schumann, Koerner and others. Several encores were demanded.

Marguerita Sylva in Los Angeles Concerts

LOS ANGELES, July 20.—Marguerita Sylva, mezzo-soprano, and the artists associated with her in the production of Bizet's "Carmen" on the evening of July 8, gave an operatic concert in the Bowl on the evening of July 13, to offset the deficit of \$12,000 on "Carmen" performance. Mme. Sylva was also heard in a radio concert from the Times roof, singing the Habanera from "Carmen," "All for You" by Martin, and Con's "Somebody Loves Me."

Fortune Gallo Returns from European Tour

Fortune Gallo, impresario of the San Carlo Opera Company, returned by the Majestic from a two months' tour of Europe on July 25. He went abroad to seek artists for the approaching tour of his company and to investigate the operatic situation in England with a view of making a tour of the British Isles within the coming year or two. At his office it was said that announcements concerning the results of his trip abroad would be made later.

Seek Band Directors for Indians

WASHINGTON, July 26.—The U. S. Civil Service Commission announces an open competitive examination for orchestra and band leader and instructor at Chillicothe Indian School, in Oklahoma, at \$840 a year, plus increase granted by Congress of \$20 a month. Other vacancies in similar positions, calling for similar qualifications, will be filled from this examination. The appointees shall be expected to teach the reed and

brass instruments and the violin, direct an orchestra, and select an instrumentation from the orchestra for forming a band for use in dress parade. Much of the instruction and rehearsing is to be given in the evenings and early mornings. A. T. MARKS.

CANTON CLUBS HEAR PLEA FOR AMERICAN MUSICIANS

Mrs. Yager Speaks for Opera in Our Language—New Leader Chosen

CANTON, OHIO, July 24.—Louise E. Yager, treasurer-director of the Opera in Our Language Foundation and the David Bispham Memorial Fund, during a recent visit to Canton and Massillon, urged support for the due recognition of American singers in opera and on the concert stage, and protested against the discrimination in favor of foreign artists as against those of our own country. The aims of the organization she represented, she said, was to secure the production of opera in our own language and to see that American composers and musicians received the recognition to which they were entitled; and only an active and persistent campaign could awaken the minds of the American public to the situation. Mrs. Yager addressed a number of informal meetings of clubs in both cities before returning to Chicago.

Ira D. Penniman, of Canton, vocal instructor at Mount Union College, Alliance, Ohio, and conductor of the MacDowell Chorus, has been elected leader of the Canton Ladies' Chorus, succeeding Sarah Lavin, who resigned after serving in this capacity for sixteen years. The American Legion Band of this city, in a contest with thirty other Ohio bands, won second prize, a silver cup, and expects to compete in the National Convention at New Orleans in October. Adelaide Chase and George Blackwood, of Canton, recently gave three one-act plays and were assisted by Anna Bolus Loichot, Henri Weiler, Bert Nusley, Eva Pfendler and Virginia Jones, Canton musicians.

Joy McKinney, teacher of piano in

Canton, has been married to Wilbur Poorman, of Canton.

Laura Zalman, first violinist in the Royal Orchestra of Bucharest, Roumania, and claimed to be the first and only woman to hold that position, is at present residing in Canton at the home of her uncle, Max Fisher, and may make this city her permanent home.

Mrs. Thad Hogan, of Canton, singer, gave a concert from Toledo, Ohio, by radio. RALPH L. MYERS.

FREE MUSIC IN MONTREAL

Kiwanis Concerts Attract City Throngs—Suburban Series Inaugurated

MONTREAL, CAN., July 22.—The free concerts organized by the Kiwanis form an important summer attraction, drawing immense audiences. Last week the Grenadier Guards Band took part in the programs.

St. Lambert recently inaugurated a series of summer band concerts, which are being warmly supported by suburban residents.

Sara Fischer returned this week from London, where she has been singing in opera.

Henry Thompson of the former Montreal Grand Opera Company, is singing at the Capitol, where he is delighting large houses with his excellent work. HARCOURT FARMER.

Carl D. Kinsey Sails for Extended Tour of Europe

Carl D. Kinsey, business manager of the Chicago Musical College, sailed on July 26 on the steamer La France for a two months' visit abroad. Mr. Kinsey will visit Paris, Vienna and Budapest, returning in September with Mrs. Kinsey, who is now touring Italy.

San Francisco Manager Convalescing

SAN FRANCISCO, July 20.—Frank W. Healy, musical manager, who has undergone a series of operations recently, will be able to leave Stanford Hospital soon and go with his wife to a mountain resort to recuperate.

Conducting a Master Class in a Graveyard



Photo by Melchers

Leslie Hodgson and Some of His Summer Students in Charleston, S. C., Grouped Round the Tombs in an Old Graveyard. From Left to Right, Seated, Front Row: Ernestine Metz; Ella Isabel Hyams, Manager of the Musical Art Club; Hester B. Finger, President of the Club; Jennie G. Kroeg, Isabel Baldwin. Second Row: Gertrude Cappellmann, Chairman of the Extension Work of the Club; Jean Howe, E. C. Bunker, Clotilde Thompson. Standing: Caroline Porcher, Gladys Baldwin, Mr. Hodgson, Anna M. Behrmann, Arthur Speisegger. On the Tomb: Charles Todd, Cramer Coster.

CHARLESTON, S. C., July 24.—Charleston's first master-class in piano-playing is unique in being conducted in a graveyard. Leslie Hodgson of New York is conducting the class, and the accompanying picture shows teacher and students grouped round the tombs. The Musical Art Club, under whose auspices Mr. Hodgson is visiting Charleston, recently took over for its club building a former church hall which stands in this graveyard, and it is here that Mr. Hodgson is giving his private and class instruction.

The club secured his services as a feature of its program for the advancement of musical education in Charleston, and the members of the class include most of the leading piano teachers of the city. They are deriving great benefit from their association with this instructor, and Mr. Hodgson expresses great pleasure in the responsiveness and ability as well as the earnestness of the students. He is putting them through a very intensive course with the aim of giving them as much as possible to work out afterwards. The class includes an eleven-year-old girl of unusual talent. V. G. TUPPER.

STUDENTS ACTIVE IN PORTLAND, ORE.

Summer Class Pupils to Take
Certificates—Soprano
Sings to Nurses

By Irene Campbell

PORTLAND, ORE., July 22.—Laura Jones Rawlinson, who recently returned from an extended trip abroad with Carrie Louise Dunning, has resumed her activities here and is conducting a training class at the Dunning school. Those who will receive certificates of completion are Ellen B. Furer, Honolulu; Ethel Edwards, Prineville; Ada Nicklin, Eugene; Lilian Stickle, The Dalles; Louise Morrissey, Moro; Nancy Lord, Myrson, Portland; Mrs. Lew Dry, Vancouver; Stella Veatch, Fossil; Nellie May, Portland, and Alice Johnson, Bend.

Louis Victor Saar, head of the theory department of the Chicago Musical College, will conduct a summer class in Portland under the local management of Edna Trotter.

Eva Wells-Abbott, soprano, accompanied on the piano by Alicia McElroy, sang a delightful group of songs for the entertainment of the visiting ex-army nurses on July 9 at a lawn fête in honor of the visitors at the ex-Service Men's Club. Alicia McElroy was her accompanist. Dr. Earl Abbott, baritone, also contributed pleasing numbers, with Mrs. Earl Abbott as accompanist.

During the summer Dent Mowrey, of Portland, is spending the week-ends at Seattle as instructor at the Cornish School of Music.

Rudolph Gruen, pianist, who is to tour Australia and New Zealand with Paul Althouse, tenor, and Arthur Middleton, baritone, has been a Portland visitor for two weeks and afterward left for San Francisco to board the steamer for Australia. Mr. Gruen says when he left New York reports from all the country indicated that the coming music season will be a busy and successful one. During his visit here he was the guest of Mr. and Mrs. H. K. Miller.

Portland's representative of the Royal Academy of Music, Carl Denton, conductor of the Portland Symphony, received an invitation to be present at the centenary celebration of the Academy from July 10 to July 22, but was unable to accept it, as he has gone to Los Angeles to be present at a series of symphony concerts to be given in the Hollywood Bowl.

SEATTLE CHOIR SINGS TO VISITING CAMPERS

Chamber of Commerce Chorus Leads
Community Program—Harp Recital at Cornish School

SEATTLE, July 22.—The Chamber of Commerce Chorus, directed by Al Lundin, gave a spirited program, with community singing, in Seattle's new auto camp park. It is estimated that nearly 1000 campers from many parts of the United States were in attendance.

Many studios, including the Cornish School and University of Washington, are now working on a summer schedule, particularly those who teach the advanced stages or normal courses. The summer recitals at the Cornish School always attract large audiences, and on July 10 Annie Louise David harpist, was cordially greeted in a program in which she displayed her virtuosity as a soloist. Miss David was assisted by Maurice Le Plat, violinist, and Jacques Jou-Jerville, tenor. After the recital Miss David was given a reception, which was attended by many Seattle musicians.

Clayton F. Summy, Chicago publisher, who recently visited Seattle, was entertained at luncheon, at which a number of musicians were present.

Gustave Schunke was presented in a piano program on July 14 by Harry Krinke and exhibited plenty of technique and virility.

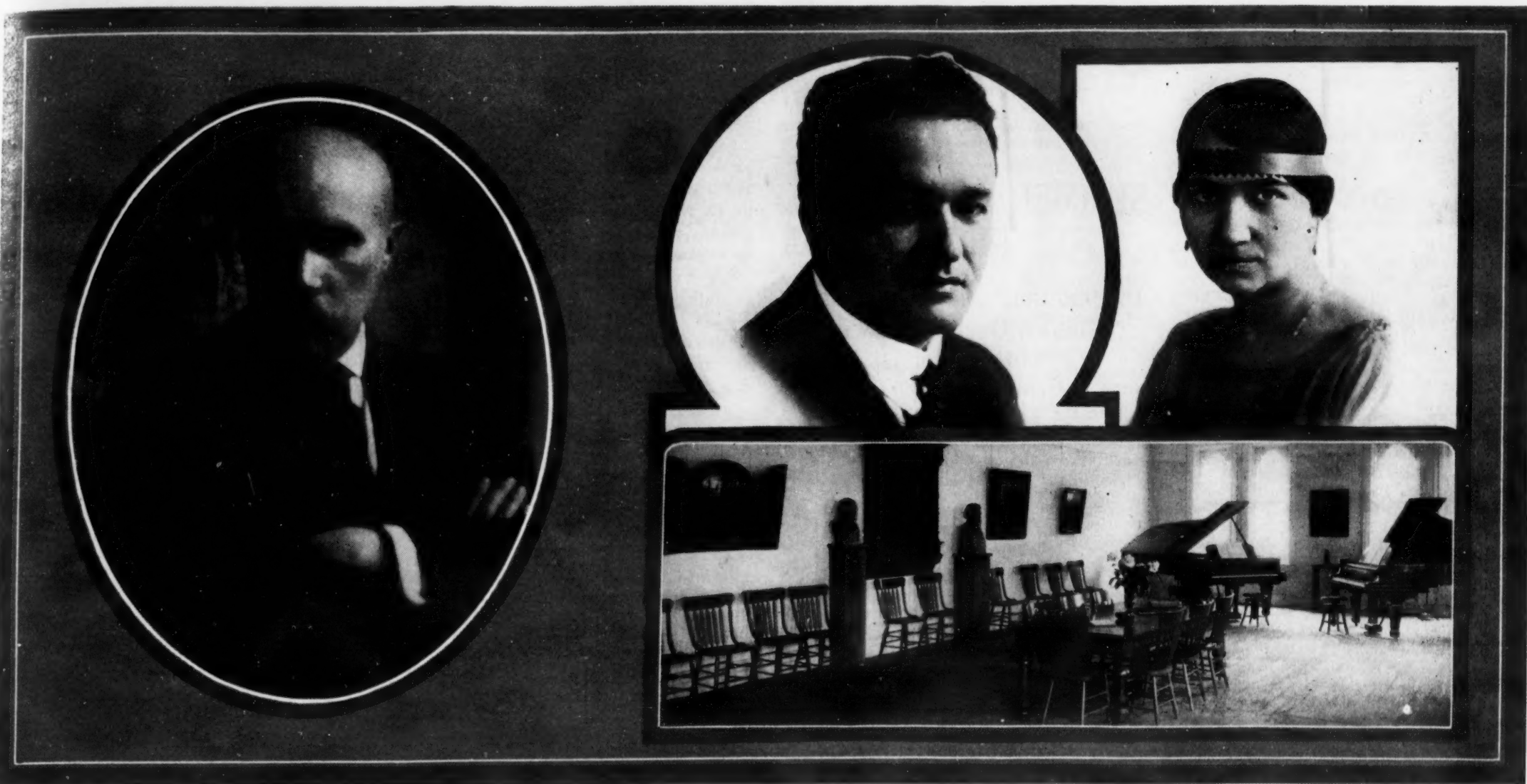
Sigmund Beel, San Francisco violinist and teacher, was among the visitors of the week, and was entertained by a number of musicians.

DAVID SCHEETZ CRAIG.

Viola Ellis Sings in San Diego

SAN DIEGO, CAL., July 22.—Viola Ellis, contralto, recently sang several numbers at a recital given by Dr. Humphrey J. Stewart, organist, and was received with marked favor by a large audience.

Transforming America's Youth Into Apostles for Art



Factors in the Master School of United Arts, Organized Here Last Season: On the Left, Nicolas Roerich, Russian Painter, One of the Greatest Figures in Contemporary Art; Above on Right, Morris and Sina Lichtman, Co-Organizers; Below, One of the Studios of the School.

ABOUT the kinship of the arts much is written. Few actual attempts are made, however, to bring the muses together, and, although they are reputed sisters, more often than not they are strangers, one to the other. The musician, immersed in his life of sound, knows little of the technique of the painter. The writer, absorbed in the plasticity of language, wonders at the craft of the composer. Sometimes supposed ministers of the spirit become in reality bigoted sectarians and delay that finer day when the arts, interwoven, will lead the cause of man's progress.

Partisans may delay the coming of the day, but they cannot prevent it. Already its heralds are heard. And in America is felt the new stirring toward that future apotheosis of art.

Last January, for the first time in the history of American art, a movement was inaugurated to unite all the arts under one roof and to found a temple where every branch might be taught. To this institution has been given the name of the Master School of United Arts, and although it started its career unobtrusively, the impetus lent by its inspired purpose has already made it an established influence.

The idea of the Master School was first set forth by Nicolas Roerich, the Russian painter and one of the greatest figures in contemporary international art. To him such a school was not merely a vision but a reality, for in Russia he had organized and directed the greatest of art schools under the patronage of the Czar—a school with an annual enrolment of 2000 free scholars.

In founding the Master School in New York, Professor Roerich had the assistance of Morris and Sina Lichtman, the well-known pianists and teachers, formerly assistants of Leopold Godowsky. Almost immediately there was enlisted a faculty of artists in every field, men and women who were able to appreciate the ideals of the school. In music, besides Mr. and Mrs. Lichtman, the faculty soon included Deems Taylor, composer and critic; Edward Kreiner, violinist; Felix Salmond, the English cellist, and others equally well known; in ballet, Adolph Bolm, head of the Ballet Intime; in painting, besides Professor Roerich, there was Henri Caro-Delvaile, the Basque artist; Norman Bel-Geddes, one of the best known of Americans, and the late Hamilton Easterfield. For sculpture, Robert Laurent was invited. In architecture, Alfred Bossom and W. E. Virrick; for drama, Ossip Dymow. Numerous other lecturers in every field were enrolled, including Oliver Saylor,

Dr. Christian Brinton, Professor Alexis Kahl, Lazare Saminsky, Ridgley Torrence, Count Ilya Tolstoy and others. Already the school has found it necessary to increase its faculty and this season, by courtesy of the Cleveland Institute, of which he is director, Ernest Block, the Swiss composer, is to give a course of lectures on musical form.

Perhaps nothing so reflects the spirit of the school as its present home—its simple, great white studios, flooded with light and adorned only with priceless primitives, lent to the school by the Ehrlich galleries.

Art as a Unifying Force

Of the purpose of the Master School, the most illuminating description is the statement from the "Paths of Blessings," by Professor Roerich, presented as the sole gospel of the school:

"Art will unify all humanity. Art is one—indivisible. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The gates of the 'sacred source' must be wide open for everybody and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness. And how many young hearts are searching for something real and beautiful! So give it to them. Bring art to the people, where it belongs. We should have not only museums, theaters, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons."

The aim is to establish eventually a great endowed institution where all may come and study free in every branch of art. In its first five months of existence the school taught forty-two scholars free of charge. Already, too, scholarships have been given to the school, the Letz Quartet last season having given a concert for the purpose of establishing a scholarship. Other artistic organizations have already expressed their willingness to contribute and a series of scholarship fund concerts is being planned for the coming year. This season more whole and partial scholarships are to be given.

It is the wish of the leaders in the movement to make the institution more than a school. Rather do they wish to see rise a great center of artistic intercourse, where the public, as well, may come and learn to love the loftiest types of art. A beginning of the realization of this purpose is the organization of the Master School Chamber Music Society under Mr. Kreiner, member of the Letz

Quartet, formerly a member of the famous Marteau Quartet and assistant of Marteau at the Royal Conservatory in Berlin. The aim of the society is to give opportunity for serious students and lovers of chamber music to be trained in the essentials of its technique and interpretation. Free concerts will be given by the members to promote a love for this form of music. There will be active members who may participate in the playing, as well as associate members who may come and hear the works studied and analyzed. All forms of chamber music will be included. Another plan to be inaugurated this coming season will be the work in drama under Mr. Dymow and classes for régisseurs. Here new plays will be read and produced. Here, too, it will be possible to utilize the work of the art students who have achieved their technique under such masters in stage painting as Roerich, Bel-Geddes and Coro-Delvaile. It is also hoped to present exhibitions of the work of the painting students and recitals by the classes in musical composition and other departments. To these the public will be invited and especially other artists and critics who may give the students the help of their ripened counsel. In addition, the lecture courses are to be continued, and constant gatherings of the students will acquaint them with each other and with already successful creators, thus giving them that wider vision which must, of necessity, lend a broader aspect to their art.

Roerich Talks of Education

It is Professor Roerich who thus sums up his conception of the purpose of the school:

"Our day threatens the work of art with special calamities. Art must nourish and the spiritual call of music must ring out independently of the state of the Stock Exchange and of the meetings of the League of Nations.

"In the education of children we still forget the development of the creative power. First, men seek to instill into the child a mass of conventional concepts. First, he is taken through a full course of fear. Then the child is acquainted with all the family quarrels. He is shown films, those criminal films in which evil is so inventive and brilliant and good so dull and ungifted. Then the child is given teachers who, unfortunately, being often without any love for their subject, reiterate only its deadening letter. Further, the child is shown all the vulgar headlines in the daily press. Next he is plunged into the sphere of so-called sport, that his young head may grow accustomed to blows in the

face and his mind to physical blows and broken limbs. And this is how the youth's time is first occupied; he is given the most ignoble and perverted formulae. And after that, besmirched and rusted, he may begin creative work.

"This is one of the deepest of crimes. Men treat any machine with greater care than they treat a child. Of course the machine has been paid for with 'almighty' money. It may not be allowed to grow dusty or be soiled with dirt. But no money is paid for the children.

"We are often astonished by the unexpected character of a child's drawing, by the melody of a child's song, or by the wisdom of a child's reasoning. Where everything is yet open, there things are always beautiful. But afterward we notice that the child ceases to sing, ceases to draw, and that his reasoning begins to remind one of so-called children's books. The infection of triviality has already sunk into him, and all the symptoms of this horrible disease have become evident. Something near, some ever-present, guiding principle, has therefore withdrawn, receded.

"But if even a machine suffers from dust and dirt, how destructively must spiritual grime be to the tender young soul. The little head seeks for light. It feels all the offensiveness of its surroundings. It suffers, weakens and sometimes lies in the dust forever. And the creative apparatus runs down and all its wires fall away.

"Open, in all schools, the path to creative effort, to the greatness of art. Replace banality and despondency by joy and seership. Develop the creative instinct from the earliest years of childhood. Preserve the child from the grimace of life. Give him a bold, happy life, full of activity and bright attainments.

"Those scourges of humanity, triviality, loneliness and weariness of life will thus pass by the young soul of him who creates."

FRANCES R. GRANT.

Opera at the Manhattan

The acquirement of the Manhattan Opera House by the New York Consistory of the Ancient Accepted Scottish Rite Masons does not mean the end of opera at that theater. The extensive remodeling of the building, particularly the completion of the roof, to which many of the activities of the Consistory will be confined, leaves the auditorium available for first class theatrical productions. Negotiations are, in fact, pending with several opera companies for the coming two seasons. The house will be ready about October, and will be under the management of John J. Coleman.

BALTIMORE HAILS OPEN-AIR OPERA

Gilbert and Sullivan Series
Successful — Pianist's
Farewell

By Franz C. Bornschein

BALTIMORE, July 22.—The Gilbert and Sullivan revivals in the open air at Carlin's Arena have delighted audiences for seven weeks, and in artistic success have surpassed the summer opera achievements of last year. De Wolf Hopper has been excellent in the comedy rôles, Richard Bonelli has gained marked success as a singer, Edith de Lys has been warmly acclaimed, and J. Humbird Duffey, Herbert Waterous, Arthur Cunningham, Winifred Anglin, Alice McKenzie, Mildred Rogers, George Dunston and John Douglas have also rendered notable service. Among the local singers whose assistance has been valued are Elizabeth Gutmann, Elsa Baklor and George Castelle.

The recent piano recital given by Max Landow in the Peabody Summer School course marked this artist's farewell appearance here, as he is scheduled to begin duties at Rochester, N. Y., at the Eastman School of Music. In this recital he interpreted an attractive program with individuality and poetic charm.

Gustav Strube, conductor of the Baltimore Symphony; Katharine Lucke, teacher of harmony at Peabody Conservatory, and Louis Cheslock, of the preparatory staff, have left for Europe for the summer vacation.

Dupré to Make Long Tour Next Season

Marcel Dupré, organist of the Notre Dame Cathedral, Paris, who will come to America next season for another tour,

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has just concluded a series of eight recitals at the Trocadéro in Paris. He dedicated the first section of the \$80,000 organ at Westminster Cathedral, London, with a series of three recitals in July. Mr. Dupré will arrive in New York the latter part of September. After playing in Montreal, he will go to the Pacific Coast for a number of appearances. He will play in the vicinity of Chicago during the months of November and December and will devote the first three months of 1923 to concerts of the Middle West and the East.

SUMMER CONCERTS FOR PHILADELPHIA

Fairmount Park Throng Hears
Kolar's Orchestra, with
Scott as Soloist

By W. R. Murphy

PHILADELPHIA, July 23.—The first week of symphonic concerts in Fairmount Park has been an unqualified success. They began on July 17 with a Wagner-Tchaikovsky program and have continued nightly.

The Fairmount Park Symphony and its conductor, Victor Kolar, made their bow on June 17. The auditorium at Lemon Hill was occupied to the very last of the 3500 seats and there were thousands of auditors on the neighboring greensward. The various numbers, including the contributions of the strings, were clearly audible to the vast audience. Previously military band concerts only had been given on the premises. The only number that lost in the outdoor surroundings was the pizzicato movement from Tchaikovsky's Fourth Symphony, though its delicacies were perceptible to those within the pavilion.

Mr. Kolar, who made his debut here as a conductor, won genuine approval by his skill with the baton and the merit of his interpretations. The orchestra, fifty or more in number, drawn mainly from the personnel of the Philadelphia Orchestra, proved well drilled and full of enthusiasm for the new enterprise. Of special suitability for the al fresco playing were the "Meistersinger" Overture and the "Ride of the Valkyries." Other Wagnerian numbers were the Preludes to the first and second acts of "Lohengrin" and the Prelude and "Love Death" from "Tristan." Excerpts from the "Nut-cracker Suite" of Tchaikovsky also went admirably, and other numbers by the Russian composer were the march from the "Pathétique" Symphony and the Andante from the Quartet in D.

The arrangements for the benefit of the players and the comfort of the patrons, made by Manager Louis Mattson, who is during the season the assistant manager of the Philadelphia Orchestra, were excellent. The enterprise had the advantage of some novel and efficient publicity by Michel Mok, of the Academy of Music Corporation and the Philadelphia Forum staff.

Henri Scott, baritone, was the first soloist, singing "The Drum Major's Song" from Thomas's "Le Cid" and the "Evening Star" from "Tannhäuser" with suavity of style and richness of voice. The accompanying program included Chabrier's "Spanish Rhapsody," Victor Herbert's "Irish Rhapsody," the "Dream Music" from "Hänsel und Gretel," Herbert's "March of the Toys" from "Babes in Toyland," the "Fra Diavolo" Overture, Omphale's "Spinning Wheel" of Saint-Saëns, and a Strauss waltz.

In general it is planned to present a blending of programs that will give the classics representation together with operatic and standard numbers of lighter character but of musical value. For instance, one of Mr. Kolar's programs included the "Coronation" March from "Le Prophète," the overture to Nicolai's "Merry Wives of Windsor," the "Spanish Caprice" of Rimsky-Korsakoff, the Bacchanale from "Samson et Dalila," Strauss's "Blue Danube Waltz," Liszt's Hungarian Rhapsody No. 2, selections from "The Chimes of Normandy," and the Prelude from Saint Saëns's "Deluge."

New Orleans Manager in New York

Robert Tarrant, musical manager from New Orleans, is at present on a visit to New York. He is staying at the Hotel Imperial.

Examinations for Singing Teachers Planned by Boston Guild President

BOSTON, July 24.—Stephen S. Townsend, vocal teacher and president of the Boston Guild of Teachers of Singing, formerly the Boston Voice Teachers' Association, is sponsoring a movement to incorporate the society under the laws of Massachusetts, the intention being that each member, present and future, be given the opportunity of taking an examination to qualify as a vocal teacher and secure a certificate.

Mr. Townsend is proceeding in a methodical way. He first enlisted the aid of Frederick W. Wodell, a confrère in the art of singing, who put in writing his views upon the matter. His summary of the subject was mailed to members with the request that they pass such comment as they deemed advisable. To date several have conformed, and a full quota of members' opinion is expected before the commencement of the school year in September.

Mr. Wodell's communication is as follows:

In consequence of a request that I put into writing the thoughts expressed by me at our recent meeting regarding a proposed examination of candidates for membership in our Guild, with certification from the Guild, I am sending this communication to President Stephen S. Townsend, Boston, for communication to you individually.

First may I say that I am strongly in favor of the suggestion that the Guild offer to the profession in Massachusetts or New England the opportunity to pass an examination for vocal teaching, and for possession of the Guild certification of proficiency therein.

As to the examination: Of course each present member of the Guild will want to pass the examination and obtain the certificate, as only in this way can the confidence of the profession throughout New England in the bona fides of our examination and certificate be established.

In my judgment, the candidate should be asked to show:

1. The ability to demonstrate a tone of musical quality; sustained evenly and steadily. In other words, the ability to show a pupil with the voice what is a tone of good quality, clear and firm; and also what it is to sing with a good sostenuto and legato.

2. If the candidate be voiceless, then to show how to teach a pupil as to enable that pupil to sing a tone of good quality, sweet, clear and firm; in other words, to sing with musical quality, and also with good sostenuto and legato.

3. To show knowledge of at least elementary harmony and of musical form, with especial reference to vocal forms. This to ensure the teaching of phrasing upon a truly musical foundation.

4. To show ability to teach English diction, so that the pupil may be led to sing with distinct enunciation of the vowels and clear articulation of the consonants, modified according to the style of composition.

5. To show knowledge of the chief different styles of composition for the solo voice and of the principles of "interpretation," so that the musical and emotional content and verbal meaning may be adequately set forth by the pupil.

6. To show ability to play accompaniments in a musicianly manner, or sense enough to pay a good accompanist to do so.

7. To show by demonstration with one or more pupils or subjects—singers—provided by the examining body, some ability to classify voices and give at least one first lesson to meet obvious needs of one pupil at the time of examination.

8. To show ability to sing in tune, and to know when a singer sings out of tune, and how to remedy untuneful singing in another.

9. To show a good general knowledge

of present day as well as past day vocal literature relating to material for graded and progressive studies for pupils for voice development and skill in the art of singing.

10. To show sufficient knowledge of Italian and French.

W. J. PARKER.

PLAN ASHEVILLE FESTIVAL

Leading Artists Announced to Appear in
Week's Concerts

ASHEVILLE, N. C., July 27.—The Asheville Music Festival, to consist of nine concerts, will be opened on Aug. 7. The six night concerts and Saturday matinee will be given in the Asheville Auditorium; the two afternoon concerts in the new Montreat Auditorium.

The Festival Association announces the engagement of the Philadelphia Festival Orchestra, comprising fifty musicians of the Philadelphia Symphony, with Dr. Thaddeus Rich as the conductor and a number of well-known soloists, including Julia Claussen, mezzo-soprano; Margaret Matzenauer, contralto; Edward Johnson and Judson House, tenors; Irene Williams, soprano; Fred Patton and Walter Greene, baritones; John Powell, Ruth O'Shaughnessy and Helen Pugh, pianists, and Robert Phillips, boy soprano.

Saint-Saëns' opera, "Samson and Delilah," will be sung on Wednesday, Aug. 9, with Mr. House and Mme. Claussen in the leading rôles, and on Friday night Hubert Bath's "Wedding of Shon Maclean" will be performed. Dr. Wade R. Brown is the general musical director of the Festival and Agnes K. McLean will lead the Children's Festival Chorus.

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The art of combining technique and interpretation?

Why a voice sounds "bleaty" or "yelly"?

Why many voices last but a short time?

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That it is possible to have a resonance which is not jammed, pinched or forced?

That diet affects the breath?

That there is a science of deep breath taking and breath control?

Why many voices sound too high or too low?

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James W. Gerard, our former ambassador to Germany, has just returned from a tour of Europe.

The intimate relations between this country and Germany, so far as music is concerned, makes his observations on the situation over there of value and timely interest.

If we go back to the history of this country over half a century, we shall find that those Germans who came here, especially after the great revolutions in Europe in '48, were anti-militaristic, that they had left their homeland to which they were devotedly attached because they could no longer endure the pressure of "Prussianism" and were absolutely out of sympathy with existing conditions.

What these Germans did in helping to build up the country we know, or should know, and what they did in building up a love for music in this country we also know or should know. They spread all over the land. Wherever they went, they started orchestras, bands, music schools, in all of which they were aided and supported by the great German piano makers of the time, the houses of Steinway, Weber, Knabe, Decker, Stieff, to mention but a few. What these enterprising piano makers accomplished backed as they were by their dealers, mostly German and originally musicians constitutes a glowing chapter in the history of our musical development.

As we know, too, in the course of time, the supremacy of our symphonic and other leading musical organizations and the development and final supremacy of our musical industries were largely due to the enterprise of these people, later developed by an American business element which grew up to sympathize and sustain their efforts.

Naturally, in this situation the works of the great German composers played a large rôle. That, in the course of time, through the natural evolution of things, the Germans had an almost absolute control over our music is undoubted, and it is also undoubted that this led to a virtual elimination of anything in the way of Italian and French music, though that in the last few years has been greatly changed, our attitude becoming more broadminded and catholic, thanks to the fine Italian and French artists, conductors and teachers who have come here.

We also know that for years before the war, thousands of our students went to Berlin, Vienna, Munich, Dresden, to study and bring back, at least some of them, the valuable instruction they had secured. For these reasons, as I said, the situation in Germany is of importance to us, apart from its political and economic significance.

Now let us see what former Ambassador Gerard says.

His main contention is that the reports of disastrous conditions in Germany, recently published in this country, are exaggerated. True, Mr. Gerard did not visit Germany, but he had exceptional opportunities of receiving first-hand reports of conditions there. He spent most of the time he was abroad in France and England. One of the reasons that he did not go to Germany was that he understood that he was on the list

of those persons scheduled to be killed by the reactionary militarists and monarchists.

Germany, he tells us, is divided into two camps, the Liberals and Junkers, that is to say those who support a republic, namely the working class and the large part of the middle class. The old aristocracy and the old military element are reactionaries and pray and work for the return of the imperial régime.

On the whole, Mr. Gerard is optimistic and believes that the surviving government will be modeled after our own. It will however have less of the parliamentary form and lay more stress on the executive end.

Germany to-day, he says, is sacrificing everything to industry so that the only people who are making money are the manufacturers who sell their goods outside the country for gold.

It is curious that at the very time that our former Ambassador made these statements, reports from England show that Premier Lloyd George and the whole British Government are so concerned about the situation in Germany, politically and economically, that they have informally asked the United States Government, through Ambassador Harvey, if it can suggest anything to prevent what is regarded as an inevitable collapse. This situation is becoming more acute as the French are standing pat on their policy in refusing to scale down reparations, unless there is a cancellation of French debts to America and Great Britain.

It is of interest, too, at this time especially in view of the large number of our students who still desire to go to Germany for a musical education to know that Commercial Attaché Herring in Berlin tells us that Germany is threatened with a revolution due to the failure of the foreign loan negotiations, which has inaugurated a new period of currency depreciation and sent the mark to the lowest level it has ever reached.

Mr. Herring further informs our government that unless something like an agreement can be made between England and France in the way of relieving Germany and unless France abandons her present attitude, the overthrow of the existing government in Germany is imminent, which will be accompanied by a complete financial collapse—in fact, he insists that Germany is on the verge of bankruptcy.

We have, here, two diametrically opposite viewpoints. The truth, probably, as usual, lies between the two extremes.

While Gerard was in France, he was decorated by the French Government with the cross of the Legion of Honor and also received a decoration and an enthusiastic welcome from the representatives of the French Army in recognition of his efforts while ambassador in Berlin to alleviate the suffering of the poor French prisoners and to take care of such interests as the French citizens had in Germany at the time the war broke out.

This tardy recognition of our former ambassador's services during the war period reminds me of the oft-repeated statement that republics are proverbially ungrateful. When Gerard returned to this country after we got into the trouble, he was received with acclamation; was fêted, dined and wined, and then suddenly he appeared to drop out. He was heard of no more. Washington seemed to have no use for him. In fact, his *débâcle* was so complete that it is not so long ago when he was put up for the presidency of some organization or other, that a comparatively unknown man defeated him.

What Gerard went through after the war broke out while he was in Berlin has never been properly appreciated. To understand the situation, we have only to refer to the intimate letters that have been recently published in the *World's Work*, which letters consisted of some of the official as well as private correspondence of our Ambassador Page in London at the time. Page, a man of high purpose and great ability has since died. These letters describe the vacillating attitude of our government. William J. Bryan, then Secretary of State, was consoling himself by giving out Bible texts and drinking grape juice, while Wilson, then President, was informing the world that we were too proud to fight. The Germans concluded that we were simply impotent.

Poor Page's letters disclose, with startling force, how awful was the situation in England owing to the attitude of our government. They throw a strong light on what must have been the situation which faced Gerard in Berlin. He went through a martyrdom.

It should at least be some consolation

to him that though his own country did not sufficiently recognize the tremendous service he rendered, the French people have at last honored him, though the honor is somewhat belated.

* * *

It may be of interest to recall that in 1913, when Gerard was in Berlin, your editor told, from the public platform, of the tragic fate that had befallen so many of our musical students abroad. To this exposure he had been urged by Walter Damrosch, though in making his original statement, your editor mentioned no particular city. Subsequently it transpired that the instances mentioned by Damrosch occurred in Milan and that they had resulted from experiences which Mr. Damrosch had had when he was in Europe, looking for talent, at the time he succeeded his father as musical director of the Metropolitan. However, Berlin took up the cap and put it on. As a result, so-called indignation meetings were held there, one of which was presided over by Ambassador Gerard's wife, who was evidently misinformed as to the situation.

However, on his return to this country, Mr. Gerard before a thousand or more members of the musical world and industries at a big banquet at the Biltmore, was man enough to rise and state that your editor in making his exposures was right and absolutely justified.

Our consuls knew of the situation, but particularly during the régime of Secretary of State Bryan, were prevented from making the facts known, Mr. Bryan's attitude being that if people were foolish enough to go to Europe and take their chances, it was no reason that we should become embroiled with the foreign nations on their behalf if they came to grief. It may be recalled that Secretary Bryan's attitude was the same toward our citizens who were being maltreated and murdered in Mexico.

Except for the opportunity to exploit them financially, Americans have never been popular in Germany. They have always been welcomed in France, particularly in Paris, as we know.

It is well, from time to time, to tell the truth about the situation so that those of our young people who may still believe that it is impossible to get a musical education in this country and who have their eyes on Berlin, if they go there, may do so with their eyes open.

* * *

Two men of note in the musical world have recently made statements which when they become known, will no doubt produce criticism. Curiously enough, one of them is our good, amiable friend, Giulio Gatti-Casazza, who seems to have broken through his proverbial reticence for he recently gave an interview to a correspondent of the *Mondo* at the summer resort of Monte Catini.

In this interview Gatti stated that Giacomo Puccini is the most popular opera composer with Americans. So far, so good, but to this dear Giulio added that "Germany's prestige was being lost, because of the gain of Italian music in the United States" and if that wasn't enough to create a ruction, he added, that "for the moment, France has no lyric artists of note, due to tragic losses during the war. In certain American papers the French have made the accusation that the Metropolitan is discriminating against the French, but the simple fact is that France's stock of singers has run low."

Can you imagine the beautiful row that will be caused when this comes out?

The other gentleman who seems to be looking for trouble is a certain Herr Seyppel, who is the accredited advisor of Mrs. Harold McCormick and thus has plenty of opportunity to mix up in operatic affairs, so far, at least, as they concern the city of Chicago.

Mr. Seyppel has been writing a series of articles on the musical situation in this country for the well known *Neue Freie Presse* of Vienna. In one article, he particularly speaks of Stock, conductor of the Chicago Symphony. He asserts that "outside Toscanini, Stock is the only conductor who, on account of his phenomenal memory, directs every work free from his head."

This will be news to Stransky, Damrosch and Stokowski, and a few others, and no doubt, when it gets out, will also be a frightful cause of trouble and discussion during these dog days.

* * *

Apropos of musical conditions in France and French music, I notice that Deems Taylor, the composer and esteemed musical critic of the *New York World*, who is now in Paris, sends to his paper a very interesting statement about conditions there.

He tells us that while we have been admirably free in matters of art and music from the boastfulness that is supposed to be the predominant characteristic of Americans, there is danger now of our being entirely too modest. Thirty years ago Europe may have been a garden of the muses and America a cultural wilderness, but nothing of the sort is true to-day, writes Deems. The more one sees of contemporary French painting and sculpture, for instance, the more one realizes that, on the whole, Americans are doing quite as well—in painting, perhaps a little better.

But it is in music, says Deems, at least so far as regards performing it and hearing it, that we are rapidly taking the lead.

Then Deems recalls what Albert Wolff, who is now chief conductor of the Opéra Comique, and to whom I referred some time ago, said to a reporter of a French paper with regard to the high average of excellence among American opera singers.

Bearing on this question, Walter Damrosch had something to say in an article which appeared in the *Figaro* of Paris, and which rather conflicts with what dear Gatti said. Walter claims that French composers are becoming more and more popular in this country and that we might even claim that the cult of their music is more widespread in America than in France, for outside such cities as Lyons, Bordeaux, Nancy, Toulouse and Marseilles, and Paris, symphonic music is played neither so extensively nor so frequently as in our own United States.

Then Walter refers to the fine symphonic orchestras in Boston, Philadelphia, Chicago, Detroit, Minneapolis, St. Louis, Cincinnati, San Francisco and Los Angeles, composed of excellent musicians; that these orchestras meet daily for rehearsal, under the direction of highly skilled conductors, and that each gives at least fifty concerts a year, not including frequent trips to other centers. There is no such musical activity in France.

What delighted me most was that in his interview the genial Walter locked horns with Vincent d'Indy, who, you may remember, visited New York last winter for a short time and conducted a couple of concerts, concerts which were only moderately successful, so that when d'Indy got back to Paris, he said that the importance of our orchestras was measured by the public according to the number of novelties they presented, and, second, that the members of these orchestras were accustomed to come to rehearsals in their own automobiles.

This last detail, said Walter, would hardly be important, even if it were strictly accurate—it would merely prove that salaries are higher in America than in France, and automobiles cheaper. As for the novelties, the distinguished master must not forget, says Walter, that owing to our interest in such things, he was privileged to give in America five times as many performances of Vincent d'Indy's "Symphonie de la Guerre" with its triumphant finale, as it has yet received in France.

Isn't this delightful?

* * *

However, I suppose that the French may draw some consolation from this exposition of our musical superiority when they read that during the recent visit of President and Mrs. Harding to the Gettysburg battlefield, they were serenaded by the Marine Band, which played Mrs. Harding's favorite popular song, "The End of a Perfect Day." When that had been accomplished triumphantly, the President asked the conductor of the band: "Do you know 'The Long, Long Trail'?" On this the Marines struck up that war song in march time.

"That was splendid," said Mrs. Harding when the band finished, "but you played it so fast. I'm so fond of that song that I like to have it last as long as possible when it is played."

The band's response was to repeat "The End of a Perfect Day" and "The Long, Long Trail"—"as long as possible." The report states that thereupon "the President and Mrs. Harding applauded and then drove off for Washington."

* * *

To return for a moment to the question of the Germans and their influence on music in this country, let me tell you of a little story that recently came to my knowledge, which will illustrate the point.

In one of the great musical centers there is a conductor of Teutonic name

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

and origin who conducts about everything in sight from a German military band up to an oratorio chorus and sighs for more.

Among the male members of one of his choruses, there was a suspicion that he was not a naturalized citizen and the feeling ran very high on the subject, so much so, that it was decided to have one of their number put the question to the conductor point blank. So a big husky American was selected for the job. After a rehearsal one evening the chorister approached the great man with: "Are you a naturalized citizen, Mr. Bauernstegger?"

The jaw snapped and the answer came back like a shot. "No you . . . I was herre bornn. Herre, in United States, understand?"

The chorister returned to the anxious group of patriots awaiting the verdict. "Well," they said, "what about it?"

"No, he is not naturalized," said the chorister.

"I told you so," said one of the group. "I think we should speak to the trustees about it."

"Well, no," said the chorister rather meekly, "I would not do that if I were you."

* * *

Among the reasons why the concerts being given at the Stadium in New York should be generously supported is not alone that works by American composers will be produced but that auditions were held for the purpose of selecting talented singers and players and so give them an opportunity for public appearance under the most auspicious conditions.

It appears that no less than 700 young people presented themselves at these auditions which were held by a committee of which Mrs. William (Sada) Cowen was the chairman.

It was proper that Mrs. Cowen should be selected for this irksome but important position. This little lady has for years labored unceasingly to interest public-spirited men and women of means to the support of our own worthy talent. She has labored day in and day out, bombarding the press, interviewing editors and has in this way started a movement which will have far-reaching results.

In commenting upon the auditions, which it seems are to be permanently organized, Mrs. Cowen said that there is no country in the world that produces such wonderful material as will be found here, but while many voices are excellent, there is a notable deficiency in the way of diction, interpretation and musicianship. This brings Mrs. Cowen to the conclusion that the singing teachers of this country do not insist upon the fundamentals of a singer. A singer she says should play at least one instrument and should know something about composition, harmony and at least two languages. She hopes that this permanent Audition Committee will assist in correcting this condition.

It is significant that among the successful contestants was May Korb of Newark, N. J., a soprano, who is a pupil of that noted and worthy artist Marcella Sembrich. Another was William Simmons, who received his musical training here. Another was Louis Dornay, formerly of Holland, now of this city. He is a tenor and studied at one time with the Dutch conductor Mengelberg. As for Frank Sheridan and Harry Kaufman, pianists, who were selected, both are from New York. Sheridan is a typical New Yorker with a very mixed ancestry. He had an Irish father, a German-Jewish mother, with the blood of a Russian great-great-grandmother, a famous opera singer. He is a pupil of Louis Stillman and a cousin of the late Charles Klein, the playwright. Kaufman was an accompanist for Zimbalist and others. Helen Jeffries of Albany, N. Y., who was selected as the violinist, is an American and a pupil of Kneisel.

No one has insisted more earnestly upon the need of our singers paying more attention to diction, but it is scarcely fair to put a shortcoming in this respect on our talented young Americans alone. It can be applied with almost equal force to the foreign singers, with few exceptions. The importance of diction is only beginning to be recognized particularly by our concert singers.

Time and time again I have listened to German singers, French singers, Italian singers and could not understand one word in ten.

* * *

In connection with this worthy effort of the Stadium authorities, it is apropos to tell you that the National Federation of Music Clubs will conduct next year state, district and national contests for young people trained in the United States. The final contest will be held in June. The purpose is to "recognize the work of the American music teachers by bringing their artist pupils into prominence and encourage and spur them to greater effort in artistic achievement and to aid them upon a professional career."

This would seem as if the National Federation, which is a very important body, really believes that American music teachers "have superior ability."

* * *

When the New York State Federation of Music Clubs met recently and elected Mme. Edna Marione, president, that worthy lady took the opportunity to exhort the critics of the drama and music. Said she: "People interested in music are tired of critics who don't know anything about music and are getting by on their wit and ability to make fun of performers. What people really want to know is the manner in which the artist performs, and it is sickening to pick up a newspaper to find the reviewer withholding judgment."

It seems to me that the good lady's statement is scarcely founded on fact. The majority of our leading critics are pretty well informed about music and on the whole perform their really arduous duties with exemplary care and ability.

When, however, Mme. Marione, in offering a resolution, explained that its purpose was to bring New York audiences to patronize concerts of American artists, she was on stronger ground, especially when she asserted that the American musician is making an up-hill fight against the artists of Europe and that all incentive for young Americans to take up music will be discouraged in the future unless they are taken seriously.

If our leading writers on music for the press are in any way open to criticism it is not that they display lack of interest or lack of knowledge, but that, as Gatti says, they fail to realize that their first function is to act as reporters of what happened rather than to use the event as an opportunity to display their own erudition or their own critical viewpoint.

* * *

When that distinguished pianist, Germaine Schnitzer, was on board the Rotterdam on her way to Europe, she sent me greetings. She tells me that in the little band of artists which accompanied her were Arthur Shattuck and Alexander Lambert, who join in wishing me an agreeable summer.

The artists must have had a fine time, especially as Lambert was with them. He has such a fund of good stories, which he tells with such volubility while washing his hands in invisible soap and water that nobody else gets a chance to say a word.

Not long after I got Mme. Schnitzer's kind greeting, I received word from those two turtle-doves, Edith and Giorgio Polacco, from Italy. They are cooling in Verona and it is most appropriate that their card of good wishes bears on the back a picture of the tomb of Juliet. Let us hope that the two will not meet the fate of Romeo and his sweet love.

* * *

Some time ago, I wrote you that I had been induced by that eminent and veteran newspaper man Raftery of the New York American, to state that Minnie Egner, the soprano of the Metropolitan Opera Company, was born and raised in "Hell's Kitchen." Now I find that the lady has written to Raftery that she was neither born nor raised in that paradise, but, as a child, lived farther north and went to school in Fortieth Street. But why should she worry? She has gotten some publicity and as the happy wife of Conductor Hasselmans of the Metropolitan, she will have plenty of opportunity, especially as she is in Highland Park, Illinois, getting ready, as Raftery says, for next season's big doings.

* * *

The Chicago Civic Opera Association, they tell me, has engaged Richard Hageman, former conductor of the Sunday concerts at the Metropolitan, as associate musical director. Hageman will

be first conductor of the French repertoire and will also conduct some of the Russian, German and American works.

I never could understand why the Metropolitan did not give Hageman more opportunity. He certainly showed that he was a musician of fine ability who knew how to get the best out of his orchestra. He certainly pleased his public. You know he was conductor at Ravinia Park for six successive seasons, where he did excellent work.

* * *

Reports from England tell us that John McCormack is rapidly recovering his health: indeed, is in such good condition already that when he has sung he has shown all his old vitality as well as artistic power. He is to come back to us before long but when he comes, he will find trouble on his arrival for Hy. Mayer, the noted cartoonist of Norton, Conn., has brought suit against John alleging fraud and misrepresentation.

About a year ago, McCormack, it seems, decided to see how really fresh milk tasted so he invested in several supposedly high grade cows. Finding that it cost considerably more per glass of milk than—years ago—one paid for champagne, John decided to rid himself of his experimental dairy, so he offered the cows at auction. Hy. was "the successful bidder." Hy. now claims that the cows have failed to produce milk as he had anticipated. Possibly, the defense will be that the cows under the Volstead law have gone, like the country, "dry" and that, therefore, John with the Eighteenth Amendment to the constitu-

tion to help him out, will be free from responsibility.

* * *

A story comes from London to the effect that the tenants in a large apartment house in the neighborhood of Piccadilly objected to the playing of a bassoon by one Erminio Bompia, an Italian. Bompia, who had a host of witnesses, played them into court on the offending instrument.

"Enough of this buffoonery," roared the judge, on which Bompia retorted: "Me no makea da buffoonery—makea da bassoonery." The tenants won.

* * *

There is, it seems, a genius in an orchestra in a certain Broadway theater. He is the pianist. He sits on an air inflated pillow while he jazzes. He says that the more he bounces up and down the more "pep" he can put into the music. He just raises himself a little from his air-puffed pillow, thumps down heavily and is henceforth pumped up and down in rhythm with the syncopated measures.

And then there are foolish scientists who will tell you that the individual human cannot adjust himself to circumstances, that he is absolutely influenced by heredity.

There was a time when people spoke of "A Jumping Jag"—but now it will be "A Jumping Jazz" says your

Mephisto

The Efficiency Man Surveys the Orchestra

BY ALVIN F. HARLOW

"THERE is no hope for music!" exclaimed Mr. Clefgilder, one of the backers of the Symharmonic Orchestra, to F. Fish Ensey, the well-known business revivifier, at the Commercial Club one day. "Our organization loses money steadily. This season will show another big deficit."

"It can be remedied," declared Mr. Ensey, "by the application of modern efficiency methods. I have never yet seen a business that I could not set on its feet."

"But," protested the other, "an orchestra is different—"

"Not to me!" insisted Mr. Ensey. "I view it with the cold eye of business. If an enterprise does not yield a return—if, in other words, it does not make good—it should and must be reorganized and systematized. Musical and dramatic persons are particularly difficult to inoculate with the idea of system. You may remember that it was I who planned the efficiency system for the Notorious Troupers' studio on Long Island, under which Douglas Bareshanks, the ladies' idol, Gloria Monsoon, the movie queen and Cecil de Biffith, the super-director, all had to report at 8.30 every morning and punch the clock, just like a stage hand."

"The studio closed after seven months' operation, I believe," commented the other, idly.

"That is foreign to the question," said Mr. Ensey, reddening. "Unforeseen conditions arose which overthrew their plans. The efficiency system was declared to be perfect; not a leak in it! If you desire, I will look over your plant, and give you my reaction as to your needs in a few days."

"I shall be delighted," said Mr. Clefgilder, writing out a pass. That night Mr. Ensey attended a concert.

"No wonder you are losing money, my dear fellow!" he exclaimed at their next meeting. "I wouldn't have believed that there was still left in America a business so badly in need of a physician. I've inspected some pretty loose-jointed organizations during my career, but if you will pardon me for saying so, I have never seen so much unnecessary overhead and loafing on the job as I saw last night. There you have a force of eighty men, drawing probably from three to five dollars per night, and most of the time fully half of them not moving a muscle! You have too much dead timber; too many men who are merely padding. For example, there are two harpists whose instruments are doubtless worth a hundred dollars or more apiece. They just drop in occasionally, play a few notes and drift away again. My advice would be to dismiss one of them,

sell his harp for what it will bring and make the other one play all the time.

"Then there was one fellow with a flute whom I checked up on very closely, and I give you my word, he didn't play more than eleven notes all evening. What business office would tolerate any such coarse work as that? Not one! Why, at one time at least a dozen men in the back row—drummers and big horn players and the like—had the crust to lay down their instruments and stroll off the stage; didn't show up for the next piece at all! They idle all day; why shouldn't they play all evening when they are getting paid for it?"

"My advice would be—cull out your loafers and clockwatchers, cut down your orchestra to half its present size, and then make every man earn his salary. Observe the traveling nigger minstrel troupe band going down Main Street in Oquawka, Ill., for example; only about seventeen of them, but every man blowing his head off! And the show makes money! Half your number of musicians could be heard in any auditorium in the country, if they attended strictly to business. What do you need with thirty or forty fiddlers? Cut them to fifteen! I didn't like any of the music last night, and I attribute it entirely to the straggling and haphazard fashion in which the musicians joined in. I'll have to attend two or three more concerts, of course, to check the whole organization up thoroughly, but from the hasty survey I made last night, I should say that at least forty-two per cent of the time of your musicians is a dead loss."

"Wonderful!" exclaimed Mr. Clefgilder. "I might have known that a business expert would get right at the heart of the trouble."

ST. JOSEPH TO HAVE OPERA

Large Open Air Theater Planned to Accommodate 20,000

ST. JOSEPH, Mo., July 22.—The St. Joseph Musical Festival Association voted at a meeting held recently to turn its attention to municipal opera during the coming season. It plans to drill adults and children for the chorus and to secure out-of-town principals. During the first season four successive performances will be given in the spring in the municipal auditorium. Later, municipal opera will be produced in co-operation with the St. Joseph Park Board, which plans a large open-air theater in Krug Park. A natural amphitheater promises accommodations for a large pageant space and for 20,000 people, to be seated on terraced grassy slopes. The plans were drawn by George Burnap. Henry Krug is president of the Festival Association. ADA LYON.

Summer Calls Artists to Holiday Haunts



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Photos: 1, Underwood & Underwood; 2, Illustrated News; 3, Bain News (left) and Publishers Photo Service (right).

SUMMER BRINGS RELIEF FROM OPERA AND RECITAL AND STARS OF STAGE AND PLATFORM BECOME MERE VACATIONISTS

No. 1—Rivals on the Links: Orville Harrold and Mario Chamlee Put Aside Their Songs and Take to the Clubs. No. 2—Thelma Given "Sits" on the Lawn for Her Artist Brother When a Sunny Day Bans the Violin. No. 3—Another Violinist—Estelle Gray Lhevinne—Lays Aside the Bow and Visits a California Mission. No. 4—Olga Steeb, Pianist, Makes Holiday at Home in Los Angeles. No. 5—Robert Murray, Forgets His High Soprano Trills and Bats Out a "Homer." No. 6—Marguerite D'Alvarez, Contralto, Takes Pause on Tour to Get Acquainted with Local Inhabitants. No. 7—You Can't Separate Carlos Salzedo from His Harp, But He Does Show Discrimination in Selecting a Site for the Summer. No. 8—London Town Calls to Harold Bauer, Pianist, and He's Ready for a Stroll Through Hyde Park. No. 9—Margaret Matzenauer and Daughter at Home, Harrison, N. Y.

THE holiday call has sounded in opera house and recital hall, and the brightest stars of stage and platform have duly made their "selections" for the summer, and are either resting or combining their professional pursuits with

recreation. Many have given themselves entirely to the vacation spirit, but others have gone to European and other countries for appearances during the holiday period.

The first picture shows two members

of Mr. Gatti-Casazza's family indulging the friendly rivalry of the links. "Dead Cities" and "Tosca" are forgotten, the main cue is the fairway and the only "business" relates to "slices" and "pulls," or, on the other hand, long shots on the green. When two tenors cut loose with the clubs, the caddy alone knows what may happen! Mario Chamlee appears

to have "got over" with a pretty fair brassy shot, although, to judge from the gesture of Orville Harrold, it is riding rather high. Scene: Norwalk, Conn., where they happen to be neighbors for the time.

The interlude in which Thelma Given

[Continued on page 12]

Schumann Heink

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MUSICAL AMERICA'S WEEKLY

New Forces Make Début in London

LONDON, July 13.—Interest this week centered on the Euterpe String Players, who made their début at Aeolian Hall under the experienced bâton of Kennedy Scott. The Oriana Madrigal Society is already one of the delights of London and the formation of this small orchestra of ladies, as an instrumental counterpart of the chorus, conducted by the same devoted leader, naturally roused interest. The greater part of the program was purely instrumental, although in the works by Byrd and in Arnold Bax's carol, "Of a Rose, a Lovely Rose," scored for voices, cello, double bass and harp, members of the Madrigal Club assisted. The choice of the program was refreshing, including the Bach Brandenburg Concerto, No. 3, Debussy's "Sacrées et Profanes," a Fantasia by Vaughan Williams on a theme by Tallis, five movements from Parry's English Suite and several arrangements of Grainger. As yet the ensemble, though composed of fine players, must acquire finer equality. The works of Byrd and Debussy, in which Gwendolin Mason was harpist, proved the most satisfactory.

The twenty-ninth annual festival of the Nonconformist Choir Union, including choral and solo competitions, and ending with a gala concert, was held at the Crystal Palace this week. Fine choral work was heard, and, at the final concert, a massed chorus of 5000 singers, assisted by the orchestra, with Frank Idle conducting, sang numbers with inspiring success. Eight choirs took part in the choral contest and ninety soloists entered the competition.

Under the joint auspices of the British Music Society, the Incorporated Society of Musicians and the Federation of British Music Industries, a concert was given by the band of the Royal Military School of Music. The purpose of the concert was threefold, and was intended first as a demonstration of the potential influence of military band on British musical life. The second object was to encourage composers to write for it, and, finally, is an appeal to the public for appreciation of British military music, of musicians and of makers of instruments. The band, consisting of 165 students of Kneller Hall, conducted by H. E. Adkins, was in itself one of the best arguments for the growing prestige of a higher type of band music. In Mr. Hoest's Suite in F, played for the first time, was revealed a brilliantly effective work, giving substantial proof that truly serious care may be devoted to such writing and that finely harmonious effects may result. Another first performance was that of Three Humoresques of Walton O'Donnell, conducted by the composer; sprightly and ingenious writing this. Interesting also was the presence of Dame Ethel Smyth, who conducted her own Overture to "The Wreckers" and also the "Egyptian Scenes" of Cuthbert Harris.

Recitals during the week have been numerous. Mrs. Anne Thursfield gave a program in which the numbers were chosen entirely from requested works. The items, as might be expected, were extremely varied and taxed to the extreme the art of this talented singer. Her best achievements were in works of Brahms, Bunge and Ravel. Four composers, F. d'Erlanger, Eugene Goossens, John Ireland and Arthur Bliss accompanied their songs.

A joint recital was presented by Elsa Murray-Aynsley, soprano, and Willoughby Walmisley, pianist. Despite faulty vocal method, the singer did some interesting work, beautifully accompanied by Mr. O'Connor-Morris. Clearness and fluency were the pianist's chief assets.

Pianists of the week, who appeared in recital, were Herbert Fryer and Frances Coopman. A novelty was offered in Sascha Votichenko's tympanon recital in which he was assisted by Sidonie Goossens, harpist, and Lydia Ferguson, soprano.

What began as a pupils' recital, but ended up with a program by Mme. Marchesi, was one of the appreciated items of the week. In groups of classical works, Mme. Marchesi indicated the ripeness of her art and her exquisite refinement and dramatic force. Her pupils

also did justice to her training. Another pupils' recital which resolved itself into a truly artistic event was the student performance of the Tobias Matthey School, which indicated the importance of this institution. Other students were presented by Fred Gostelow, George Woodhouse, Amy Sherwin, Ruby Goner and Irene Mawer.

Old Chamber Music Revived in Munich

MUNICH, July 13.—The third concert given in the German choral and chamber music series was one in which some fine old music was featured. The program was presented by the Akademie der Tonkunst, and included sonatas of Ariostis, Quantz, Bach, Rameau and others. The soloists were Christian Dobereiner, viola; Schellhorn and Kalle, flautists; Richard Schmid, vocalist, and Herr Mille, oboe. A large audience heard the concert and was enthusiastic over it.

The Schobersche Ladies' Chorus dedicated its first concert to Brahms this

week. One of the finest bits of musical production seen here in many a day was the performance of "Ruddigore," staged by the opera class of the Guildhall School of Music. Having Sir Frederic Cowen and Sir Landon Ronald on its staff, there was occasion to demonstrate the discipline instilled by these masters, which the performance unquestionably did. Honors in the cast went to Muriel Chandler, Spurgeon Parker, Doreen Thornton, Howard Cundell, John Turner and Raymond Nowell.

The first part of the program was devoted to "The Song of Destiny" for chorus and orchestra, a magnificent work, finely given. Smaller matter filled the second part of the program.

Gisa Bergmann gave a program of Strauss songs recently. The evening assumed an unusual character because the composer himself was present and accompanied, and enthusiasm was the keynote of the affair. Many of the finest songs were represented.

Conducted by Leopold Schmitt, the Berliner Musikschritsteller, gave a concert here. Finely sympathetic interpretations of symphonic works of Spohr, Mendelssohn and Brahms were featured.

Barcelona Titters at Compositions of "Six"

BARCELONA, July 14.—Under the auspices of the Friends of Music, Juan Wiener, pianist, and Rene Benedetti, violinist, gave a concert which presented for the first time in Spain, new works of the left wing in European music. There were listed on the program compositions of Milhaud, Satie and Stravinsky, which, though given by the artists with all seriousness, provoked considerable merriment among the auditors. The quality of the work was especially marked in contrast to the solemn Bach compositions, which the artists also included. Works of Debussy, Kreisler, Couperin, Schubert and other masters received liberal welcome from the audience, which also enjoyed the ingenious "Mouvements Perpetuels" of Poulenc.

The last concert of the course of Intima de Concertos was presented by the Granados Sextet, which has established its reputation in musical circles. This organization, composed of Gacituaga,

Gratacos, Carles, Vives, Goxens and Bonnell, gave devoted attention to the details of chamber music of Rheinberger, Beethoven and Rimsky-Korsakoff. Much applause greeted the fine work.

A benefit concert to provide a piano for the infant prodigy, Carlitos Corma, was given by this artist with the assistance of Enrique Madriguera, accompanied by the pianist, Caminals. A large attendance was enthusiastic.

Madrid Hears Native Art

MADRID, July 13.—A fine performance was given here by the Ruperto Chapi Ensemble. Folk dances and music of all kinds were presented by a combination of artists which includes Herminia Velasco, Carmina Salz, Emilio Nieto, Anuda Salto, Maria Pilar, Jose Masit, Euripedes de Escoriaza, Daniel Carrera, Manuel Suza and Mario Pola. The performance was under the direction of Enrique and Carmen Baena.

Violinist and Professor Meet in Berlin

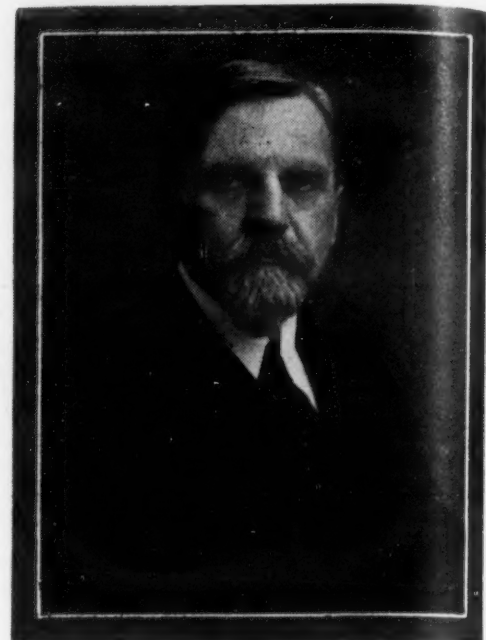


An Interesting Group in Berlin. Left to Right: Professor William Shepherd of Columbia University, Mrs. Shepherd, Fritz Kreisler, Caroline V. Kerr

BERLIN, July 14.—Fritz Kreisler, while in Berlin, recently met Professor William Shepherd of Columbia University, New York, and the picture shows the violinist and man of letters photographed with Mrs. Shepherd and Caro-

line V. Kerr, translator of the "Bayreuth Letters of Richard Wagner." Professor Shepherd is visiting Germany on a lecturing tour, and spoke at the Berlin University on the subject of the international relations of the Latin-American countries.

Dohrn Conducts at Breslau Festival



Georg Dohrn, Conductor of the Reger Festival Recently Held in Breslau

BRESLAU, July 13.—The recent Reger Festival held here has left one outstanding impression: the pre-eminent authority of Georg Dohrn who conducted the programs. Two orchestral programs were conducted by him in so powerful a manner that they brought special homage from the numerous audiences which gathered from every part of Germany.

Manchester Hears Cycle of Schubert

MANCHESTER, July 12.—Charles Neville gave local musicians a unique treat by presenting here the entire "Winterreise" of Schubert, so rarely heard. This masterpiece of suggestive expression, unknown to the general mass of vocalists, was given with full emotional appeal by the singer. Mr. Neville's devotion was felt in the singing and was communicated to the accompanying of R. J. Forbes. Several songs of Reger, which failed to reach the heights of the Schubert work, were added at the close of the program.

Stanley Wither, registrar of the Royal College of Music, was presented by the University of Manchester with an honorary degree.

Bela Baillie, Granville Hill and Eric Fogg were the vocalists in the noonday concert this week. Clyde Twelvetees, cellist, carried the instrumental part of the program, lending to it a seriousness which the singers seemed to lack.

Examination concerts at the Royal College of Music have attracted considerable attention, attesting to the established reputation of this institution.

Faber Conducts Symphony at Narbonne

NARBONNE, July 13.—The fourth concert of the Symphonie Amicale, conducted by Emile Louis Faber, had as its soloists Adolphe Borchard, pianist; M. Bouillon, violinist, and Mlle. Fabregue, soprano. The program of both soloists and orchestra was impeccable. We also have here an excellent band now, the greater part of which was used admirably this season in the performances of Severac's "Fille de Terre." Conducted by M. Courrouy, and with the indefatigable M. Maury as president, much is expected of the organization in the future.

LONDON, July 13.—The Federation of British Music Industries, founded several years ago for the purpose of commercial interest and the spread of musical ideals, has joined forces with the British Music Society in presenting a summer course for teachers in Oxford. The lecturers include Frank Rose, Perry Scholes, Dr. R. R. Terry of the Westminster Cathedral, and Edward Mitchell. More than forty lectures are to be given on various phases of music.

LYRICAL SURVEY OF MUSIC IN EUROPE



French Ballet Reigns at Paris Opera

PARIS, July 14.—The season of French ballet at the Opéra has now usurped the city's interest entirely. On July 10 the season opened with a gala program beginning with "La Petite Suite," a plastic interpretation built upon four melodies of Claude Debussy, orchestrated by Henri Büsser. The dancers in this were Yvonne Franc, Alice Bourgat, Mlle. Delsaux and Mlle. Brana. Gabriel Grovlez conducted. Ida Rubinstein assumed the rôle of *Artémis*, which she recently created in "Artémis Troublée." She was assisted in her exquisite interpretation by M. Swoboda, Mlle. Jasmine and Paul Raymond. The music, which is by Paul Paray, was conducted by Philippe Gaubert. As the final item on the program the ballet "Sylvia" was presented with the popular Mlle. Zambelli, and Léo Staats, Gustave Ricaux, Mlle. de Craponne, Yvonne Daunt, Henriette and Suzanne Dauwe, Mlle. Delsaux and Yvonne Franck.

The revival after a long absence of "La Malletta," the work in two acts of Gailhard and Hausen, to which Paul Vidal has written the score, was the feature of the second evening. Mlle. Zambelli again assumed the leading rôle and was supported chiefly by Gustave Ricaux. On the same evening was given "La Peri," with new choreography by Léo Staats, who himself danced with Juliette Bourgat. M. Gaubert conducted both ballets. "Maimouna" was interpreted by the same dancers as at its première and "La Chasse Royale," taken from "Troyens" of Berlioz, had an interesting cast.

As at its première the rôle of *Salomé* in "Tragédie de Salomé" was danced by Yvonne Daunt on the following evening. Georges Wague and Christine Kerf were the *Herod* and *Hérodiade*, and an interesting cast completed the list. Other

works of the evening were "Fête chez Thérèse," "Frivolant" and "Coppelia." The season of French ballet will continue until July 28.

Several interesting novelties figure in an announcement of some of the works to be given next season by the Paris Opéra. These include Pierné's ballet "Cydalise and le Chevrepié"; Roussel's "Padmavati" and Rabaud's "Fille de Roland." The conductors will be Camille Chevillard, Reynaldo Hahn, Philippe Gaubert and Koussevitzky. Mousorgsky's "Khovantchina" is to be given as well as "Parsifal," "Meistersingers," "Magic Flute" and other works. Before retiring to give way to the ballet season the Opéra forces gave some admirable performances, among these a notable interpretation of "Boris Godounoff" in which M. Vanni-Narcoux took the title rôle magnificently. He was supported by Mme. Beaujon, M. Fabert, Hubertym Gresse, Rambaud, and others.

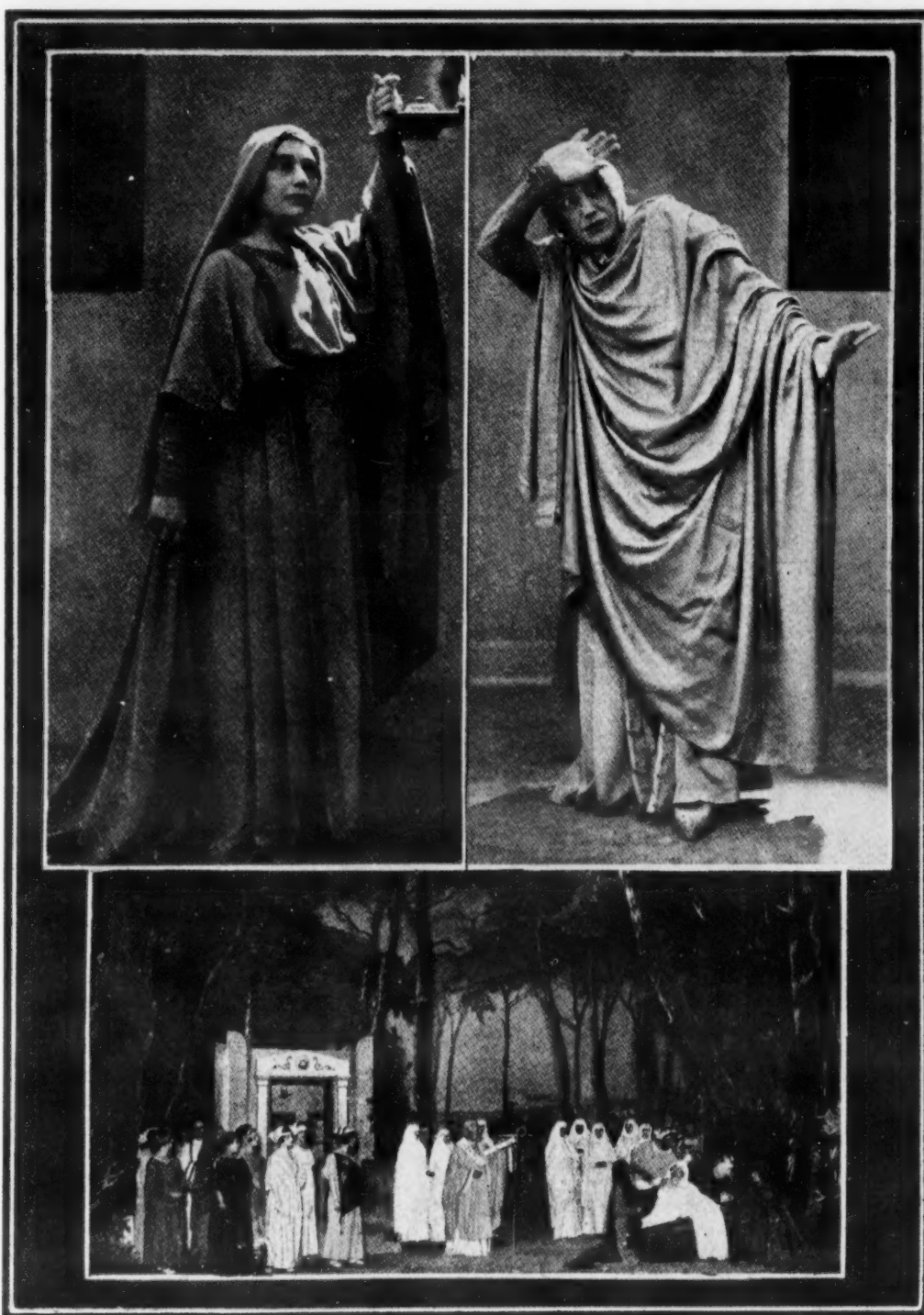
In view of the great interest of the public in the presentations at the Opéra-Comique, the direction has decided to keep its doors open without the summer vacation. The performances will continue throughout July and August. "Carmen," with Marthe Chenal, has been a recent success. Of much interest also was the recent performance of "Le Jongleur de Notre Dame," when Lucien Fugère, on his seventy-fourth birthday, took the title rôle for the 159th time. He showed not a sign of his years either in his singing or acting. Recent items of note have been the appearances of Nelly Fréval as *Madame Butterfly* and Emma Luard as *Lakmé*.

The Opéra-Comique has engaged Aline Vallandri for the coming season. It is also announced that a new work in manuscript, "Venise," in three acts and four scenes, after Paul de Musset with a libretto of Lemerrier d'Erm, and music by Tiarko Richépin, has been accepted. At its recent meeting the chamber of

music publishers elected as officers, N. Leduc, president; M. H. J. Lemonine, vice-president; M. R. Dommange, sec-

retary; M. G. Enoch, treasurer, and Jacques Durand was named honorary president.

Büsser Work a Milestone of Paris Season



Lyse Charny as "Kallista" in "Les Noces Corinthiennes," the Opera by Henri Büsser Based on the Story by Anatole France. Below: A Scene from the Recent Paris Production of the Work

PARIS, July 14.—One of the features of the season just closed was the production of Büsser's "Les Noces Corinthiennes" based on the work of Anatole France. M. Büsser, who is professor of the vocal ensemble class of the Conservatoire and conductor of the orchestra of the National Academy of Music, be-

gan the work in 1910 and completed it six years later, and it was France himself who made the necessary modifications for the lyric setting. The recent production at the Opéra-Comique had a cast which included Yvonne Gall, Lise Charny, M. Trantouil, Mlle. Sibille and M. Azema.

Berlioz' "Damnation" Has Late Première in Vichy

VICHY, July 13.—Berlioz' "Damnation of Faust" had its first presentation here in operatic form this week. Mlle. Marcelle Demougeot, M. Sullivan as *Faust*, M. Dause as *Mephisto* and M. Grommen as *Brander* were the principal interpreters. Earlier in the week a performance of "Faust" was given with a fine cast made up of Mme. Cesbron, M. Dause, Francis Combe, Mme. Dhamarys and others. Under P. Bastide the orchestra did admirable work.

Under the lead of Pierre Schiari, a festival devoted to Saint-Saëns was held here. The Third Symphony with organ was the star piece of the occasion, with M. Aoust in the organist's bench. With Georges de Lausnay the Fifth Concerto was presented and the festival ended up with a presentation of "Le Carnaval des Animaux" in which Leon Lagge, 'cellist' M. Tristan, contrabass, M. Bergson, flautist, Gil Marchex and Lausnay, pianists.

Negro Artist Makes Initial Bow in Rome

ROME, July 13.—An event of the week was the concert given by Zoila Galvez, pianist and soprano, and Cunego, tenor, and Izal, baritone. Mlle. Galvez is a Negro artist from Havana, and the use of her voice is judicious and lovely. She revealed fine musicianship in arias from "Lakmé" as well as in excerpts from Verdi, Bellini and Bizet. She showed herself a fine artist. Her assisting artists, known through their operatic work here, did excellent work.

One of the features of the recent performance of "Aida" at the Adriano was the return of Umberto Luchetti, who has not been heard here in a long time. He was applauded enthusiastically. In the "Carmen" performance given later, Bianca Oddo took the title rôle in a style which won her an ovation.

The operatic season at the Morgana

was inaugurated this week with "Carmen" under the direction of Consorti. The cast included De Vincenzi and Priori in the women's parts, and Ruffine and Zagaroli as the leading men. "Forza del Destino," with Melicocci as leading woman, and Camillo and Bertinelli assisting, followed.

At the Miramar, the season of light opera continues with surpassing success, works of Ettore Bellini, Giuseppe Belinetti, Eomolo Alegiani, Kalman and Maura being the week's fare.

Marseilles Supplies Opera for Exposition Visitors

MARSEILLES, July 13.—The numerous visitors to the Colonial Exposition here, through the activity of M. Valasart, have been able to hear some fine operatic performances. With an excellent cast, chorus and orchestra M. Valasart began his presentations with "Mireille" in which Ferdinand Rey was conductor. In the cast was Mlle. Zilman, M. Martel, M. Figarella, M. Boudouresque and M. Berton. Many thousands of spectators witnessed the performance.

Of interest here also was the recent recital given by Mlle. Marguerite Caspari, exponent of the Dalcroze system. Mlle. Monchat was the accompanist.

Operatic Season for Baden-Baden

BADEN-BADEN, July 24.—With excellent guest artists, a series of unusual operatic performances are being presented here to sold-out houses. This week there was given "The Flying Dutchman," with Gertrude Genersbach of Weisbaden as *Senta*, and Fritz Feinhals of Munich as the *Dutchman*. Hanz Knappersbusch of Munich gave the audience real delight with his reading of the score.

"La Mascotte" Returns to Paris

PARIS, July 13.—This week has seen a return of the light opera which won such success last season as to warrant repetition of "La Mascotte." With a cast including M. Ponzio, M. Delaguerrière, Dupis, Detours, N. Ragon and Sonia Alny it continues successfully.

Naples Performance Rouses Composer's Wrath

NAPLES, July 13.—The recent performance at the Miramar of Commendatore Savarino's company in the operetta "Selvaggia" has occasioned a dispute between author and producer on the interpretation of the work. Ettore Belini, who wrote the operetta, has sent a letter to the press protesting over the mutilation of his work, and Savarino has answered. Much comment has been aroused among music lovers. Notwithstanding this, the season of Savarino's company at the Miramar ended with much success. The repertoire included "Capriccio di mia Moglie" of Romolo Alegiani, and "The Flying Dutchman."

Choral Novelties Enliven Vienna Concert

VIENNA, July 14.—The Schubertbund gave a lovely program of choral music in which some gems of vocal art were presented. Outside of its usual tribute to Schubert, which came in the form of "The Nightingale," there were works of Hirsch. Of especial interest was an unknown chorus of Franz Mair, never presented before, and entitled "We Dreamt

a Lovely Dream." Novelties by Viktor Kehlgorfers and Karl Marie Vogel figured on the program. Keldorfer, the conductor, showed his fine understanding both of his choral resources and of the public taste. Conferences to determine a successor to Ferdinand Löwe, who resigned his position as head of the Academie, have been held. The name more frequently mentioned is that of Josef Marr, director of the Staats-Akademie, and although no choice has yet been made, rumor points to Marr as the possible newcomer.

Light Opera Prevails in Milan

MILAN, July 13.—With musical setting supplied by Maestro Penna, the Bonecchi Company at the Carcano presented "Niobe" reduced from the Paul-ton work to Milanese dialect by Colan-tumoi. The audience found much to applaud in the singing of Miss Williams, Signorina Zanoletti and Signor Bonecchi. With "Marchese del Grillo" the light opera company at the Verdi has been making good. A. Pietromarchi is directing the company which comes directly from the Adriano at Rome. A rich repertory of classical light opera is on the list for the season here.

Musicians Seek Sport and Rest as Summer Sounds the Holiday Call

[Continued from page 9]

discusses the sketch of her artist-brother, occurs at Provincetown, Mass., where the violinist is spending the summer in the delightful surroundings indicated by the camera.

Estelle Gray Lhevinne has not altogether put away the instrument to which she gives her affection, since, the news has it, she is planning and preparing "the busiest season of her career." However, she is finding some time for sight-seeing in California, and here she is depicted leaving one of those old Spanish Missions which league themselves with the well known climate in attracting tourists to the Santa Clara Valley and other places where they flourish in that interesting state known as "good preservation."

Home is the place that appeals to Olga Steeb after a season of piano-playing in different parts of the country, and so she is found in her garden in Los Angeles. Here she is re-united with two feasible screen stars—the cinema is in the atmosphere out there—known as "Doug" and "Mary." They're genuine white Persians!

It isn't always the bird-like note that claims Robert Murray's attention. When he gets hold of a bat, "phenomenon" is ruled out of the bright lexicon. Leger lines hold nothing on this boy soprano, but when he connects with the pill it soars higher than any note ever written—at least, that's what he prays for—and it's a home run, unless, of course, something goes wrong, as it sometimes does, even in the case of Babe Ruth. Tacoma, Washington, makes home-town cheer for the young concert singer after his season in the East.

Far away in Australia is Marguerite D'Alvarez, but she's not worrying about the temperature in that sunny clime, unless it is to don extra heavy furs. Strange as it seems, with the thermometers holding a climbing contest all over the U. S., the sun, in the antipodes, is temporarily in the discard, and it's "dear old, dear old winter time." The contralto is giving her song to Australian audiences, but the photograph reproduced was made in Canada, and the local inhabitants temporarily under the wing of the singer are healthy products of the Rockies. It's at Field, B. C., to be pre-

cise, just before her departure across the blue Pacific.

As already suggested, you can't get Carlos Salzedo away from his harp—at least not for any length of time—but it's not such a difficult matter to get both Salzedo and harp to Seal Harbor, Me. It's a favorite spot of his in the summer. In fact, for many years he's been a member of the art colony there. The news may be astounding to those who know him, but this season he is leaving his harp for awhile. He's taken to "diving" and with success, for latest reports indicate that poultry is still thriving in the neighborhood, too.

DUSSELDORF HEARS MANY NEW WORKS

Modern Music Presented in Musikverein Festival Program

In accordance with its purposes, the Allgemeiner Deutscher Musikverein presented programs of modern and unfamiliar German compositions at its recent festival in Düsseldorf. The results, writes Edward J. Dent in the *London Nation* of July 1, were naturally fatiguing, but extremely interesting, for they revealed very clearly the present musical life of German Europe.

Strenuous modern works, he states, included a *Fantasia* for pianoforte and orchestra by Alois Haba, a pupil of Schreker, with an extremely difficult solo part and very intricate counterpoint; two rather formless, impressionistic vocal pieces by Emil Peeters and Manfred Gurlitt, not without evidence of imagination and power in expression, the opera by Gurlitt, however, being what Mr. Dent calls "a terrible example of modern *Kapellmeistermusik* . . . music of the virtuoso conductor . . . a perpetual series of ingenious orchestral effects . . . or of simulated tragic emotion."

Mr. Dent considers a *Passacaglia* by Anton von Webern the best work of the whole festival. "It is rigorously logical in form, and makes no concessions to prettiness of effect. But it is none the

less a work of passionate feeling and great emotional force, though always controlled by a very noble austerity."

Artur Schnabel, best known as a pianist and interpreter of Brahms' works, was represented by a Quartet, described as beautiful in places but excessively long. Very disappointing was Max Reger's posthumous Quintet for pianoforte and strings, played for the first time. Mr. Dent considers a little *Sonatina* for flute and pianoforte by Philipp Jarnach, a pupil of Busoni, the best chamber work. The composer has also written admirable songs, which are quite rare in Germany to-day.

More conservative works were a Symphony by Ewald Strässer, agreeable and brief, and an Overture by Karl Horwitz, a pupil of Schönberg, which was "a thoroughly well-made piece of work in which subjects of a rather academic character were developed with considerable force of imagination and logical progress toward definitely modern methods of handling."

The festival was given under great difficulties. The programs of the Verein are almost aggressively modern, and Düsseldorf is notoriously conservative in matters of music. The local forces were not always able to cope with the music, the orchestra actually breaking down once, and the concerts were attended with much disturbance.

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Edited by

John C. Freund

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Oct. 21, 1922

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PRIZE COMPETITIONS FOR NEW ENGLAND STUDENTS

Gift by N. Wendell Endicott Makes Further Contests Possible Next Year

BOSTON, July 22.—Endicott prizes for composition will for a second time be awarded to students of the New England Conservatory. These prizes, the first award of which was made at commencement last month, have been made possible by a gift of money which the Conservatory has received from N. Wendell Endicott, of the board of trustees. The effect in stimulating among students an interest in serious creative work has already been marked.

The prizes to be competed for in the season of 1922-23 are as follows:

Class 1—\$300 for the best overture or other serious work for orchestral performance, not to exceed twelve minutes in duration of performance.

Class 2—\$250 for a choral ballad or other work for chorus and orchestra, not to exceed twelve minutes in duration of performance.

Class 3—\$150 for the best suite or smaller work for small orchestra.

Class 4—\$100 for the best composition in form of movement of a string quartet.

Class 5—\$100 for the best set of five songs or group of pianoforte pieces.

Each prize awarded will carry with it a scholarship in composition for the following school year at the Conservatory. Any student in any department of the Conservatory who shall have been registered continuously at the Conservatory since Oct. 1, 1922, will be eligible to enter the competition. The compositions offered will be received between March 15 and April 1, 1923. The judges will be American composers appointed by the directory committee of the Conservatory.

Prize winners for the first Endicott composition were: Class 1, E. Aldrich Dobson, of Oklahoma, for "A Prelude to the Spring," for orchestra. Class 2, Margaret Mason, of Clarinda, Iowa, for a string quartet movement. Class 3, no prizes awarded. Class 4, Doris Carver, of Los Angeles, for a "Novelette," for pianoforte. Class 5, two prizes awarded for sets of three songs—one to Doris Carver, and one to Grace Stutsman, of Boston.

W. J. PARKER.

Hearings for Artists at N. Y. Stadium Concerts



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Spross Opens Summer Courses at Cornell School

POUGHKEEPSIE, N. Y., July 24.—Charles Gilbert Spross, composer and pianist of this city, has gone to Round Lake, N. Y., where he is coaching some forty pupils at the Cornell Summer School. On July 21 Mr. Spross and a number of his pupils gave a radio concert at the Westinghouse station, Schenectady.

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Soloists Selected by the Auditions Committee to Appear in the Summer Concert Series at Lewisohn Stadium: Left to Right, Top Row—Helen Jeffrey, Violinist; Louis Dornay, Tenor; May Korb, Soprano. Bottom Row—William Simmons, Baritone; Harry Kaufman, Pianist; Frank Sheridan, Pianist.

AMONG the six soloists selected to appear in the series of summer concerts at the Lewisohn Stadium, Helen Jeffrey is the only violinist. The other successful contestants, chosen by the Auditions Committee, are, as already announced in MUSICAL AMERICA, May Korb, soprano; Louis Dornay, tenor; William Simmons, baritone, and Harry Kaufman and Frank Sheridan, pianists.

Miss Jeffrey has been heard much in concert during the last few years. She is a native of Albany, N. Y., and has done most of her study with Franz Kneisel in New York.

The only successful contestant not an American is Louis Dornay, who came from his native Holland to America last December, and with his wife, Betsy Culp, at the piano, made a successful appearance in Aeolian Hall in March. Since then he has sung before many clubs and societies in New York and has made one

tour as far as Detroit. In Holland he coached with Willem Mengelberg, the conductor, going later to Paris and Berlin, where he sang leading rôles in many of the important opera houses. Before coming to America he was for fourteen months leading tenor of the Carl Rosa Opera Company, singing in London and the provinces.

May Korb has the distinction of being the only woman vocalist chosen, although the number of applicants was well nigh legion. She comes from Newark, N. J. For the past several years she has worked under Marcella Sembrich, and she is scheduled to make her recital debut in New York early in the fall, after which she will sing in various parts of the country.

William Simmons won particular

favor with the committee which pronounced him "a perfect representative of the art of singing." Like Miss Jeffrey, he hails from Albany, N. Y., but has pursued his musical education in New York. He holds three of the best church positions in New York and has gained a reputation as a festival and concert artist.

Harry Kaufman, well known as accompanist for Zimbalist, Seidel and others, is a New Yorker and has done all his study in the metropolis. Beginning his professional career as an accompanist, he never lost sight of the fact that his ultimate goal was to be a soloist.

Frank Sheridan, also a native of New York, is a pupil of Louis Stillman. He is a cousin of the late Charles Klein, playwright.

BOITO OPERA POPULAR

"Mefistofele" Draws Big Audiences in Cincinnati—Piano Recital

CINCINNATI, July 22.—The opera performances at the Zoo continue to attract large audiences, and enthusiasm runs high. Boito's "Mefistofele," given for the first time in its entirety in Cincinnati this season, has proved exceedingly popular, sold-out houses being the rule for this work. The principals have repeated their successes of the first night, and chorus, orchestra, and ballet, under the capable leadership of Ralph Lyford, are excellent.

Henry Herring, in a piano recital at the Conservatory on July 14, was heartily applauded in a program the feature of which was Brahms' Sonata in C, Op. 1. He also joined Robert Perutz, violinist, and Karl Kirksmith, cellist, in a performance of the Tchaikovsky Trio in A Minor. Bertha Baur, directress of the Conservatory, assisted in the program.

W. B.

Cincinnati Conservatory to Inaugurate Concert Bureau

CINCINNATI, July 22.—The Cincinnati Conservatory will inaugurate a concert

bureau next season to promote the artistic success of its faculty members and its graduates. The bureau will be under the direction of Burnet C. Tuthill, the new general manager of the conservatory. A special feature will be the department for junior artists who will be available for clubs and organizations requiring talent at a moderate fee. Another feature will be ensemble groups, with particular attention to chamber music organizations. A number of advanced students of the conservatory were scheduled for parts in productions of "Samson et Dalila" and "Cavalleria Rusticana" at the Zoo during the week of July 23. These are Lucy De Young, of Greensburg and Pittsburgh, Pa., a pupil of Dan Beddoe; John Niles, of Louisville, Ky.; E. Shearer and A. Tip-ton, both of Cincinnati, and pupils of Alfred Blackman.

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MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD
LEVY, Secretary. Address, 501 Fifth Avenue, New York

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SUBSCRIPTION RATES (Including Postage)	
For the United States, per annum.....	\$3.00
For Canada.....	4.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, JULY 29, 1922

THE CONDUCTORLESS ORCHESTRA

THAT experimental Russians should have had a measure of success in orchestral concerts which dispensed with the services of the conductor is by no means surprising. After all, it is the character of the individual players that determines the musicianship of an ensemble, and co-ordination is largely a matter of continued association and much playing together.

In New York the opinion has been expressed many times by persons discussing the relative merits of the orchestras and their conductors that either the New York Symphony or the Philharmonic probably would play any standard work—a Beethoven, a Mozart or a Schubert symphony—with all desirable finish and smoothness if the leader were to quit the platform and leave the men to their own resources. The concertmaster's bow is sufficient to hold the players together, and first-rate musicians do not need gesticulations and exhortations to build a climax or descend from one.

There is, indeed, a well-grounded feeling among many concert patrons that the importance of the conductor has been over-estimated, with the result that visual impressions have come into dominance over aural; that too many persons in every audience listen with their eyes. The graceful gymnast, the exponent of conductorial technique, the Delsartean virtuoso who discards his score to concentrate his attention on his bâton, draws frequent fire as one who transforms a concert into an exhibition with orchestral accompaniment.

Granting, however, that there is something in these complaints as to the conductor's relative part in the actual presentation of a program, there remains the more important element of its prepara-

tion. Fifteen rehearsals are said to be required of the players of the Moscow conductorless organization before they can give a concert. With a conductor, the same results probably could be achieved in three. It is at the rehearsals that the conductor does his heaviest work, not in the public performances. Flourishes and gasconade are of no advantage to him when there is no audience looking on. Some one must decide details of interpretation, note unsatisfactory places, correct minor errors, and pass final judgment. Some one, too, must assume responsibility for the selection of the program.

All these duties may, conceivably, be passed on to the concertmaster, in which case he becomes, in effect, the conductor. Perhaps, after all, that is what has happened in Russia. The conductor is called concertmaster and he sits down and plays with the men, which is only a reversion to the manner in which orchestras were led as late as a century and a half ago.

KEYBOARD EXPECTANCY

THE announced return of Ignace Jan Paderewski to the concert stage, coupled with the recent triumphs abroad of Pachmann and Rosenthal, both of whom long since vanished from the American music swirl, enlivens the prospect confronting votaries of the black and white keys. Rosenthal, in particular, has emerged startlingly from hazy and ever-receding memories of the past, and some little suasion was required in this country to convince doubters that this really was the Rosenthal of the seventies, eighties and nineties, whose name had been retired in the honorable company of Joseffy, Sauer and others of a period now pictured in historical perspective.

As a matter of fact, Paderewski was born before either Rosenthal or Sauer, though Pachmann, who seems to have dropped the "de" of other years from his name, is a considerably older man than the Polish ex-premier and saw the light four years before Joseffy, who died in New York in 1915.

There are many concert patrons in America who will eagerly seize any opportunity to hear Paderewski, Pachmann or Rosenthal (if the latter two can be persuaded to cross the Atlantic) in order to renew—if old-timers, or acquire, if of the younger generation—a basis for comparing the younger gods with virtuosi who have taken on almost a legendary character.

Do our giants to-day measure up to those of a generation ago? And to what extent have the forward steps in technique taken by Leopold Godowsky and others, not forgetting the disputed liberalism of such anarchists as Ornstein and Prokofieff, tamed and conventionalized the brilliance of thirty and forty years ago? Bring on the veterans and bid them play!

"OH, ma soeur! What fun we are having! Emma Calvé is making us cry with her songs!" This is not a remark remembered from one of the Carnegie Hall recitals of the diva last season, but it might have been. The quotation is from Calvé's own story of her life, now appearing in the *Saturday Evening Post*, and traces back to the time when Calvé was a child in a convent, where she remained until she was fifteen.

Delays in Mail Deliveries

Complaints of delay in receiving copies of MUSICAL AMERICA have begun to reach the publishers, as a result of complications growing out of the strike of railway shopmen. Needless to say, The MUSICAL AMERICA Co. can assume no responsibility for these delays, and it is therefore suggested that subscribers who do not receive their copies of this newspaper at the usual time should take up the matter at once with their local postoffice authorities, on whom devolves the duty of devising ways of meeting such problems and emergencies as may arise in connection with the transportation of the mails.

Incidentally, subscribers who wish MUSICAL AMERICA to follow them on their vacations should give at least two weeks' notice of change of address.

Personalities



Photo by Bachrach

Cecil Fanning Discovers One of the Perils That Lurk in the Singing of "Request" Numbers

When a series of recitals in London during the spring was announced by Cecil Fanning, the American baritone, he was asked by Ernest Newman, dean of English musical critics, to include a song which Mr. Newman is said particularly to admire. It happened, however, that the noted critic was unable to attend, and an assistant reviewed the concert. In closing his critique, the latter asked the following question: "What was a meretricious setting by Loewe of the old Scottish ballad, 'Tom the Rhymer,' doing in such company?" Mrs. Newman tells the story. "Tom the Rhymer" was the song her husband had requested.

Pavloska—Among artists who have preferred summering in familiar scenes and among old friends, to joining in the rush abroad, is Irene Pavloska, of the Chicago Opera. She has been sojourning in Montreal, resting and renewing old ties. Montreal is her native city and many there who have known her since childhood have followed her career on the other side of the boundary with great interest.

Sousa—Early in November, John Philip Sousa, who is now launching his band on its thirtieth season, will return to his home to devote himself to the writing of an opera with an American subject. It is said that he has Mary Garden in view for the principal rôle, the famous soprano having expressed to him her desire to appear in a "real American opera" with love and romance as its underlying themes.

Holbrooke—An amusing story of a prophet abroad is told by Joseph Holbrooke, the English composer. While in Vienna, where he was to give a concert devoted to his compositions, he met a British critic and informed him of the event. "I saw an eager look come over his face," Mr. Holbrooke relates, "but he said he would be unable to attend as he was 'engaged.' I tried to fathom the look of eagerness on his face. I had it: eager to avoid the concert!"

Cottlow—Subsequent to a recital which she gave for the benefit of the former soldiers, Augusta Cottlow, the pianist, became a member of the Women's Auxiliary of the American Legion, attached to Shirley Tilton Post, No. 97, at Oregon, Ill., of which her brother, Dr. B. A. Cottlow, is a member. Mrs. Cottlow, her mother, was also enrolled. Miss Cottlow was offered honorary membership, which she declined, preferring to pay her dues like the others for the good of the organization.

Enesco—American audiences will become acquainted with Georges Enesco, Roumania's most eminent musician, in a triple capacity as a violin virtuoso, conductor and composer in the new season. He is expected to arrive in January, when his first appearance will be in New York with the Philadelphia orchestra as violin soloist. Subsequently he will conduct performances of his own works. It will be recalled that his residence in France and close association with the French people led him to serve in the French army during the World War.

Damrosch—To complete his memoirs, which will appear serially in a popular periodical, and subsequently in book form, Walter Damrosch has repaired to Bar Harbor where he will spend the remainder of the summer. The conductor's reminiscences will begin with childhood memories and will treat of the work in America of his father, Leopold Damrosch, during his last thirteen years. Walter Damrosch's narrative of his own experiences with artists and activities begin with the American tour of the famous violinist, Wilhelmj, in 1878 with Mr. Damrosch as his accompanist, and lead up to and include the European tour of the New York Symphony Orchestra in the spring of 1920.

Point and Counterpoint

By Cantus Firmus, Jr.

The Volstead Era

WE learn from numberless blurbs in the metropolitan press that the classic cabinet phonograph has lamentably acquired a new capacity. It is being taught to function as did the now obsolete cellaret—which once upon a time was a receptacle for liquor. Instead of discs of sainted Caruso, flashing Farrar and others of the high-priced train picture in the act of singing oddly assorted arias simultaneously in a famous all-star ensemble advertisement—well, instead there now nestle jugs and things. Apple-jack never can quite take the place vacated by Proch's Air and Variations. We weep. With all its roulades, we are tempted to cling fast to "Lo, Here the Gentle Lark" in preference to a gin fizz.

Suiting the Music to the Motion

A CHOICE clipping from the Pittsburgh Sun, forwarded to us by William E. Benswanger of that city, well illustrates the Uplifting Effect of music when administered in co-operation with the motion-picture film:

Tuneful Tess Turns Thriller Tears to Titillating Titters

It was in the midst of a heart-rending thriller in a Southside movie house. Tears were streaming down feminine cheeks while men gulped as they watched the aged lighthouse keeper and his pretty daughter bid farewell to the home of which they had been deprived. Only an occasional sob rent the silence. It was reaching a point where the strain was almost unbearable.

Then, like a flash, the spell was broken. The girl pianist coming to life, had filled the auditorium with the tune of "Ain't We Got Fun."

At the Gates

A PARTY of reputed foreign theatrical folk recently arrived at America's gateway, and were asked for a demonstration of their talents to support their claim. There was a hurried consultation as to whether they would declaim (thus becoming *diseurs* and *diseuses*), dance (whereupon—*Danseurs* and *ballerinas*) or sing. They chose the last and became deported.

After All, Why Not?

YONKERS, that northern neighbor of New York, has acquired a Civic Song. The tune is said to be the same as that to "Tee, Tiddy-Tum Tum," when carelessly enunciated. "Yonkers, my home, I sing of thee," runs a stanza, "we shall love Yonkers forevermore." The words and music were, however, a creditable achievement of Howard Brenton MacDonald, a last year's Yale graduate.

Plain Talk

NOW that The Hague Conference has gone meekly to its reward, the fate of the universe is once more in the famous lap of the gods. Well, what did you expect: a real sense of world values from men not one of whom, in all probability, could name the key of the Fifth Symphony? Aside from our own President Harding (who once did things with some kind of brass instrument) there has been no musician to speak of among the so-called world figures since Padereewski re-opened his piano. Even Mr. Harding is not so much the musician as the cultured amateur, the deliberate dilettante. France had a brace of musically minded diplomats at Genoa, but when it came to a showdown they proved to be little more than the mouthpiece of the fire-eating Poincaré.

IT may be mere insanity, but I should greatly like to see what a world congress of musicians and artists could make of international affairs at this troubled juncture. One could easily name off-hand a few artist-intellects whose humanitarianism and mental equipment are beyond question. France, for instance, has that profound musical thinker, Romain Rolland, and the no less profound Anatole France. England might send H. G. Wells and Ernest Newman. America possesses Eugene O'Neill and, by adoption, Ernest Bloch. Germany's emissary might be Albert Einstein, who is reputed to be a musician of very respectable powers. And so one might continue for the other countries.

IT is not my contention that these men have a better, or even as good a grasp of what is called the realities of world politics as have the sages who now hold the scepter. That is precisely why they might bequeath a sweeter and saner world to the generations now on the way. Musicians, artists, thinkers have the true *Weltanschauung*; for music, art, and philosophy are the things by which internationalism, in its real sense, lives. Politicians prate of mandates; they mean concessions and black labor. Their leagues of nations are founded largely on economic considerations. By disarmament they mean less armament—as little less as possible.

The result of all this Chadbandery, this sniffing morality is—well, see to-day's newspaper, front page.

A GATHERING of fine-minded artists would, I think, order things better. Their sense of true world realities is, let it be repeated, far and away more deeply developed than that of the professional politician. They know that people the world over have two eyes and one nose and that, as a rule, they want only to be let alone and to seek their square of happiness wherever it may be. The subtleties of the international chess-game mean nothing to plain people because they bring them no tangible benefit. Now the artist is clearly in a position to sense the modest aspirations of common men because he is, almost without exception, himself one of that body. He knows that, although he has devoted his talents wholeheartedly to the general welfare, he is no better off materially than he would be if his country did not happen to command the seas or the oil or coal resources. As an intelligent man he has no difficulty in adding two and two.

BUT, you may retort, artists are men like everyone else, with all the weaknesses and thirst for power common to others. In which argument you would be completely wrong. If a composer, say, were just like everyone else would he devote two years to the writing of a symphony for which there is no demand when with the same expenditure of time, energy and brains he might be piling up a snug pittance in the business world? Just because your true artist grinds not his own axe but humanity's is his title to leader and servant of mankind a valid one. No artist or thinker worthy of the name creates for gain, or for the few, or simply to bring joy to his own countrymen. Beethoven did not write his symphonies to clinch the musical superiority of the German-speaking peoples, nor did Wagner his music dramas. Both men were in the best sense humanitarians, internationally minded beings. Their contributions to humanity are, it may be, greater than those of a Gladstone, a Metternich, a Talleyrand, or a Wilson.

IT is interesting to speculate as to how such a Council of artists might approach its unaccustomed task. Would it come to death grips with the major

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problems of the world right off, or would it take them slowly one by one and apply benevolent common sense to their patient solution? Would it destroy age-old racial conundrums by ignoring them, as the cunning Englishman is said to dispose of his vexations? And what would it do in the matter of national anthems? Regarding the latter, it would be a rich and poetic jest if the Council should order "traditional enemies" to exchange anthems. In the rare cases where such cat-and-dog relationships do not exist, the experiment might be tried on "potential enemies." Such as—according to the all-knowing journals—America and Japan, or America and Mexico.

PRESUMABLY the American people would object to exchanging the "Star-Spangled Banner" for the Nipponese anthem (whatever its name is), although for the matter of that the loss on the musical side might not be very great. And undoubtedly the Frenchman would cling like the Reaper himself to the "Marseillaise"; although "The Watch

on the Rhine" would not be entirely inappropriate under existing conditions. And Russia, poor pariah, would gain only fresh woes: she would be obliged to learn, and to sing, all the existing national anthems! Lenin, Machiavelli-like, might propose the substitution of the Internationale, but in his altered status as simple citizen his voice would not carry much authority.

WOULD such a fantastic experiment help to end war? Perhaps not, although the thing is at least conceivable. It would not be as simple a matter to work up fight-feeling against a country whose anthem you had been singing for a matter of ten or twenty years. But then does anyone ever sing anthems except in time of war? Yes—the school children. They have to. The question now begins to take on dangerous complexities. Perhaps, after all, things are better so. The sprouting generation will have much to forgive us for as it is. An alien anthem might prove the last straw.

PLAINSINGER.

Contemporary American Musicians

No. 230
Edward S. Barnes

EDWARD SHIPPEN BARNES, organist and composer, was born in Seabright, N. J., on Sept. 14, 1887. He received his general education in the Lawrenceville School, N. J., later at Yale, where he received his B. A. in 1910. He studied music first under F. C. Van Dyck at the Lawrenceville School and later under David Stanley Smith, Horatio Parker and Harry B. Jepson at Yale.



Edward S. Barnes
Vincent d'Indy at the Schola Can-

torum, and also under Louis Vierne.

Mr. Barnes has held the post of assistant organist at Yale and has also occupied the same position at the American Church in Paris. He was organist of the Church of the Incarnation in New York City, and since 1912, of Rutgers Presbyterian Church. In 1918 he joined the Naval Reserve remaining with it for a year.

Mr. Barnes has been the composer of many piano works and songs both sacred and secular. Besides numerous short compositions for the organ, he has written a Petite Suite, Second Suite, Symphony, Second Symphony, and Seven Sketches for Organ. Among his sacred cantatas are "The Comforter" and "Remember Now Thy Creator." Mr. Barnes is also author of "Bach for Beginners" and "A Method of Organ Playing." He is editor of the *American Organ Monthly* and is vice-president of the Eastern Music Supervisors' Association.

MANY ARTISTS SING AT WILLOW GROVE

First Week of Summer Series
Brings "Carmen" in
Concert

By W. R. Murphy

PHILADELPHIA, July 23.—The first week of the orchestral concert season at Willow Grove Park under the baton of Wassili Leps was rich in the range of the programs and the variety of soloists. The orchestra this year is composed of well-chosen artists who respond excellently to the baton of Mr. Leps and the season is unusually popular since it partakes of the nature of an operatic revival. Mr. Leps, as director of the Philadelphia Operatic Society, is able to enlist the services of the chorus and soloists of this sterling organization in concert performances of many works from its extensive repertoire.

During the week "Carmen" was given, the soloists including Winifred Wiley, Cora Frye, Helen Botright, Eva Ritter, Chris. Graham, Andrew Knox, Edward Davies and Howard P. Haug.

Vera Curtis, soprano of the Metropolitan, has been a soloist several times, singing *Micaela's* air from "Carmen" and "Un Bel Di" from "Madama Butter-

fly." Marie Stone Langston, contralto, was heard in arias from "Samson et Dalila" at other concerts, and on the Wagnerian program of July 21 Elizabeth Staub was the soloist. A novelty for outdoor concerts was Myrtle Ever's excellent performance of Liszt's *E Flat Concerto* for Piano and Orchestra.

There have been special programs devoted to both Tchaikovsky and Wagner. Mr. Leps has admirably interpreted, in

addition to music of the popular sort, works of Puccini, Meyerbeer, Liszt, Edward German and other composers. He has also put several of his own compositions on the programs, including the much admired "Melody of Stars," dedicated to patrons of the park, and his brilliant concert valse "Pen and Pencil," inscribed to the Pen and Pencil Club, Philadelphia's organization of newspapermen.

ART COLONY FLOURISHES

Music Studied in Pleasant Surroundings
at Boothbay Harbor, Me.

BOOTHBAY HARBOR, ME., July 22.—Life proceeds genially and pleasantly these days at the Commonwealth Art Colony in Boothbay Harbor. The attendance of young people receiving instruction in music and other branches of art is better than for some years at this season, and each school is busy. Each morning after breakfast, the guests gather round the fire in the community dining-room if the weather be cold, or outside under the pines if it be mild, and listen to a talk by some speaker upon art or a related subject. At the request of Asa Randall, director of the colony, Frederick W. Wodell of Boston, conductor and vocal teacher, gave two addresses upon "Some Fads and Fancies of Foolish Singers," and aroused great interest as well as amusement.

One of the features of the life of the art colony is comprised in the Sunday afternoon teas, with music, given by Clarence G. Hamilton of Wellesley College and his wife. Mr. Hamilton has for some years maintained at the colony a school of piano teaching with classes in music appreciation. In one of these programs recently, Mr. Hamilton was assisted by Miss Woodbridge of Duluth, Minn., and Mr. Wodell, singers, and Mr. Foster of Providence, R. I., violinist.

For ten years the Tuesday evening musicales at the "Barn," now dignified with the name of the "Auditorium" have been carried on by Mr. Hamilton, and add greatly to the interest and value of students and music lovers at the Colony. This week Mr. Hamilton and Mr. Foster gave the sixty-first program of the series playing Beethoven's Sonata in G, Op. 30, No. 3, and the Schütt Suite in D Minor, Op. 44. Mr. Hamilton also played numbers by Chopin, Debussy and Liszt.

Reading Church Chooses Seibert's Successor

READING, PA., July 20.—Carroll Hartline has been chosen by the vestry of the Trinity Lutheran Church to succeed Henry F. Seibert, organist and choir-master, who will take up his duties in a New York church in the fall. Mr. Hartline is a pupil of Mr. Seibert and officiated at the Trinity Church organ last summer when Mr. Seibert was in Europe. He is now organist of St. Stephen's Reformed Church.

Schumann Heink to Sing in Culver, Ind.

Ernestine Schumann Heink, contralto, will follow her recital in Lakeside, Ohio, on Aug. 10, with an appearance in Culver, Ind., on Aug. 12, when she will sing for the benefit of the local branch of the American Legion. Because of the fact that relatives had attended the military academy located there, Mme. Schumann Heink has taken an interest in the school and the local post of the Legion.

Richard Crooks Heard in Little Falls, N. Y.

Richard Crooks, tenor, who will appear as soloist in a number of concerts with the New York Symphony in New York and on tour next season, was heard in recital in Little Falls, N. Y., recently. Mr. Crooks has been booked by his managers, Haensel & Jones, for a number of concert and recital engagements during the coming season.

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NEW BAND IN SEDALIA, MO.

Masonic Organization Gives First Concert—Chautauqua Programs

SEDALIA, Mo., July 22.—A twenty-five piece band, recently organized by the Addalla Grotto, a local Masonic organization, gave its first concert at Liberty Park during the past week. W. B. Hert is the conductor and R. Flores the manager. They expect to increase the membership to forty by fall. The present members are Carson Meridith, Thomas H. Yount, C. E. Carter, Ray Stivers, Erie Knight, Charles Plumlee, R. E. Mullen, William D. Steele, Jr., F. M. Lange, H. Hartenbaugh, Glenn Hatton, Fred Brink, Earl Mackey, W. H. Prichard, F. W. Buente, Harry Meyers, Fred Callis, Howard Brown, Oscar Hays, A. Conard, Percy Metcalf, Fred Curtis, R. G. Curnutt, A. O. Grishkat and William Bush.

Sedalia's first Independent Chautauqua, presented a number of musical attractions in a week's season which closed on July 18. These programs were given by the Gibsonian Orchestra, Goforth's Black and Gold Orchestra, with George C. Goforth as xylophone soloist; the Mercer Concert Company, including Harry Yeazelle Mercer, tenor; Link's Orchestra, and the Weber Male Quartet of New York, William Jennings Bryan gave an address on the opening night on "The World's Greatest Need."

LOUISE DONNELLY.

Boiler Maker Leads Complaint Against Tampa Singing Teacher

TAMPA, FLA., July 22.—Homer Moore, composer and teacher of singing, formerly of St. Louis, but for several years with studios in Tampa and St. Petersburg, was fined one dollar in the Tampa Police Court on July 12, for conducting a "public nuisance." Sixteen neighbors of the singing teacher, headed by a man who operates a boiler factory, banded themselves together to prosecute Mr. Moore, whom they accused of depreciating realty values in the neighborhood through the vocal exercises of his pupils. Mr. Moore has recently built a home-studio in a select residential section of the city. He has taken an appeal to the Circuit Court. A number of the city's prominent business men and society women are among Mr. Moore's pupils and they, together with a group of music teachers, who fear the effect of the decision, are rallying to his support. Almost two days were taken for the hearing of the testimony. Physicians were summoned by both sides, some testifying that music, or even noise, is conducive to a baby's sleep and the health of adults, while others declared that the sounds emanating from the studio were wrecking the nervous systems of their patients.

Henry F. Gilbert to Compose Film Score

NEW BEDFORD, MASS., July 22.—Henry F. Gilbert, composer, has been chosen by the Whaling Film Corporation to compose the musical score for Elmer Clifton's production of "Down to the Sea in Ships," which will be presented in the larger cities of the country beginning the latter part of September.

ALBANY TEACHER RECEIVES MOUNT VERNON POSITION

Throng Greeted Sousa's Band—Singer and Pianist Give Recitals in Hospitals

ALBANY, N. Y., July 24.—Russell Carter of the State Education Department has accepted the position of instructor in music in the public schools of Mount Vernon, N. Y.

Sousa's Band was warmly greeted in a concert on July 19 in Harmanus Bleecker Hall under the management of Ben Franklin. "The Gallant Seventh," Mr. Sousa's latest composition, and his musical description of "The Lively Flapper," were included in the program, and several of his marches were also played. The soloists were: Marjorie Moody, soprano; John Dolan, cornet; Winifred Bambrick, harp; and George Carey, xylophone. The house was filled.

Phyllis Dale of New York, soprano, and Wilma Paisley of Albany, pianist, have been giving a series of six music recitals in the Albany hospitals and charitable institutions.

Estelle Basovsky of Albany, who has been a violin pupil of Dr. Frank Damosch and Franz Kneisel, at the Institute of Musical Art, New York, for the past four years, has gone to Europe to complete her studies. After a tour of Europe she will take lessons from Jeno Hubay for two years and make her debut in Europe.

W. A. HOFFMAN.

DIPPEL MAPS OUT TOUR

First Five-Weeks' Circuit Will Include Many Cities

In starting its career on Nov. 20 at Cleveland, the United States Grand Opera Company, now being organized by Andreas Dippel, will, as already stated in MUSICAL AMERICA, perform "Les Huguenots" in the Cleveland Auditorium, and on the following evening either a Wagnerian or modern opera will be given there, although plans are not yet definite. The same works will be given at the Syria Mosque on Nov. 24 and 25, in the Cincinnati Music Hall on Dec. 2 and 4 and in the Detroit Orchestra Hall on Dec. 8 and 9. The circuit of the first five weeks from its opening in Cleveland will end on Dec. 22, when a performance will be given at Erie.

In this time the company will have visited the principal cities of Ohio, West Virginia, Kentucky, Michigan, Indiana, Ontario and also Rochester, Buffalo and Jamestown in New York. In Cleveland, Buffalo, Pittsburgh, Cincinnati, Detroit and Toronto two performances a month will be presented; in Rochester, Youngstown, Wheeling, Columbus, Dayton, Springfield, Louisville, Indianapolis, Toledo and Saginaw, one a month, and in the other cities the intervals will be less regular.

Mr. Dippel plans shortly to open a new circuit, which will take him to the coast, and has recently been in conference on the matter with L. E. Behrmer, of Los Angeles.

Cincinnati Conservatory Presents Summer Series

CINCINNATI, OHIO, July 15.—A series of concerts by the master faculty of the Cincinnati Conservatory is being given during July. The first event took the form of a lecture by Thomas James Kelly. Robert Peritz of Lemburg, Poland, who is conducting master classes in violin, Dan Beddoe, Marguerite Melville Liszniewska and Albert Berne have already been heard in recitals specially arranged for the student body.

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Dr. Marafioti's Book

To the Editor of MUSICAL AMERICA:

In your issue of June 24, I read Mephisto's review of Dr. P. Mario Marafioti's book, "Caruso's Method of Voice Production and the Scientific Culture of the Voice."

The article—expressing as it does, the general principles of voice production, according to Dr. Marafioti—is, I think, one of the most valuable which I have ever read. Mephisto, however, is unjust and makes a grave error in expressing himself as though the entire vocal

fraternity was wrong, and Dr. Marafioti the only one who is correct.

I am studying with a vocal teacher who has all of Dr. Marafioti's ideas in regard to voice culture. He is Frank Preisch, at one time a baritone soloist of the Chicago Opera. Mr. Preisch, through the constant study of the art of singing, has worked out a system of teaching which coincides in every way with the ideas that Dr. Marafioti expresses. He should be a very famous vocal teacher, but is not, because he will not commercialize the art.

It seems to be a sad fact, here in America, that unless a teacher charges

an exorbitant fee, he or she is not rated very highly and is not generally known to the public.

LILLIAN A. MAYER.
Philadelphia, Pa., July 12, 1922.

[NOTE: Our correspondent entirely mistakes the point made by Mephisto in his review, the best proof of which is that Dr. Marafioti himself in a letter which we have received, evidently understood what Mephisto wrote and what he meant when he stated that he had thrown down a challenge to the entire vocal teaching fraternity.—Editor, MUSICAL AMERICA.]

Goldman Encourages American Composers

To the Editor of MUSICAL AMERICA:

Please accept my sincere thanks for your continued interest in my concerts and be assured that I appreciate it more than I can say. You will probably recollect that, when I was contemplating making plans for summer concerts, five years ago, you were the first one I approached, and your advice at that time helped me considerably.

In regard to your article in the "Mephisto" in the issue of July 15, I am sorry to say that you are mistaken, or probably misinformed. I have always done everything possible for the American composer, and you will probably recollect that, two years ago, I offered a prize of \$250 for the best American composition. This prize was won by Carl Busch of Kansas City. During each season I have devoted two

programs solely to the works of American composers.

You will probably appreciate that most of the composers write for orchestra and scarcely any of them score for band. Most of the works of the American composers that I bring forth have to be specially arranged, at great cost, and, in most cases, I have paid to have this work done. In order to encourage composers to write directly for band, I offered the prize two years ago.

I could send you many of the programs of this season's concerts, but I believe those I am forwarding with this letter will show you that I am not neglecting the American composer. I am also doing what I can toward helping the American artist. All of our soloists including Ernest S. Williams, Lotta Madden, Frieda Klink, Evelyn Jeane, etc., are American-born.

In conclusion, I want to say that no one appreciates more than I the work you have done for American music and musicians, and I should hate to have you feel that I am not doing my part in encouraging them and giving them every possible opportunity.

EDWIN FRANKO GOLDMAN.
New York, July 14, 1922.

Greetings

To the Editor of MUSICAL AMERICA:

Greetings to John C. Freund from Switzerland. Be sure you continue to send the paper as we do not want to miss a single issue. It may interest you to know that our suite of rooms were occupied a short time ago by the family of the late Emperor of Austria.

ELVIN SINGER,
of Detroit, Mich.
Lucerne, Switzerland, June 1, 1922.

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Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Verdi Premieres

Question Box Editor:

1. Is "Ernani" the oldest Verdi opera in the American repertoire to-day? 2. Can you tell me whether any earlier Verdi opera was ever produced in America. 3. Please give me the years of the American premieres of the Verdi operas.

ABBIE C. GARDNER.

Philadelphia, July 20, 1922.

1. "Ernani" is the oldest Verdi work in the current repertoire at the Metropolitan Opera House. "Luisa Miller" and "I Due Foscari," both of which preceded "Ernani," were given at the Academy of Music in 1886 and may have been sung elsewhere by itinerant Italian companies. 3. It is difficult to establish the years of the American premieres of the Verdi operas because of innumerable small companies that have been in the field, but the following are probably correct: "Ernani," 1846; "Trovatore," 1855; "Traviata," 1856; "Rigoletto," 1857; "Vespro Siciliani," 1859; "Ballo in Maschera," 1861; "Forza del Destino," 1865; "Don Carlos," 1867; "Aida," 1873; "Luisa Miller," "I Due Foscari" and "Lombardi," 1886; "Otello," 1888; "Falstaff," 1895.

???

"Boris" and "Salambo"

Question Box Editor:

Is it true that some of the music of "Boris Godounoff" was borrowed from another opera by Moussorgsky? If so, can you tell me which portions were old material?

H. B. PASSMORE.

New York, July 5, 1922.

Moussorgsky took some of the music of "Boris" from an earlier work, "Salambo," which he did not complete. Stasoff, the Russian critic, is authority for the following: "Salambo's" 'Invocation to Tanis' became the recitative of the dying 'Boris'; the chorus of Tanis' priestesses and 'Matho's' recitative * * * were utilized for the love passages of 'Dimitri' and 'Marina'; the opening scene in the Temple of Moloch was used for the Czar's short song in Act II, and the 'Triumphal Hymn to Moloch' for the 'Slavica' (Chorus of Glory) to the Usurper 'Dimitri'; and 'Matho's' condemnation became the scene where the Duma is assembled to decree the death of the Usurper."

???

Treatises on Orchestration

Question Box Editor:

Please recommend an exhaustive treatise on orchestration, other than Berlioz's book, which I have, and which is far from up-to-date. I prefer one in English, but if there is nothing more recent than the translation of the Berlioz book, I would like the titles of some foreign works.

H. D. POWERS.

Reading, Pa., July 20, 1922.

Richard Strauss has sponsored a modernized version of the Berlioz work, with many additions, that might interest you, but it is not yet available in English. There is a Rimsky-Korsakoff work, in French, that is strongly recommended. Of treatises in English, those by Gevaert and Cecil Forsythe, to mention only two, are of recognized high standing.



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MUSIC FEATURED IN KANSAS CITY MEET

Sunday-School Leaders Discuss Sacred Song—Honor to Veteran Musician

By Blanche Lederman

KANSAS CITY, Mo., July 22.—Delegates to the Sixteenth International Sunday-school Convention, which met in Convention Hall recently, devoted considerable attention to the development of hymn-singing. One session was occupied in the discussion of the subjects, "How to Get the Most Out of Hymn-Singing," "Making a Hymn-Book Live" and "Correlation of Pictures and Music."

H. Augustine Smith of Boston directed two impressive pageants which he had himself arranged, "The Light of the World" and "The Commonwealth of God." The second of these was performed by 300 persons, and 150 singers interpreted the music of the pageant, which contained special features in commemoration of those who died in the Great War.

Under the leadership of John R. Jones of Kansas City, the Convention Choir of 400 voices was heard in Gounod's anthem, "Send Out Thy Light," and Macfarlane's "Angel Voices Ever Singing." Another feature was the hymn-singing of the Rainbow Chorus of 400 children, conducted by Mr. Smith. The convention hymn, "Gird Thyself for Each Day's Need," was written by Ralph Welles Keeler. At the last evening meeting Nathaniel Dett's anthem, "Listen to the Lambs," was sung by the Convention Choir.

W. H. Leib was honored at a concert given at the Athenaeum Club by local artists in appreciation of his fifty-two years of musical service in Missouri. The generous response of Mr. Leib's many friends made possible the establishment of the Leib Honor Fund, which is to be a permanent guarantee fund for musicians stricken by illness or too old to continue in work. A miscellaneous program was given by Margaret McGilvray Feil, Evaline Hartley, T. Young, Mrs. Paul Barbee, Carolyn Moore, Leroy J. Snyder, O. H. Hederstrom, Margaret Fowler Forbes, Reed Hillyard, Mrs. E. C. White, Richard Canterbury, Hans

Feil and the Haydn Chorus, conducted by John R. Jones. Mrs. M. K. Powell, music editor of the Kansas City Star, arranged for the broadcasting of the same program from the radio station of the Star a few evenings later, so that Mr. Leib, who was too ill to attend the concert, heard all the numbers at his home in Joplin. The concert committee consisted of Mrs. George Rockwell, Jesse Crosby, Evaline Hartley, Geneve Lichtenwalter, George Rockwell, Herbert S. Towner, Mrs. E. C. White, Dr. T. H. Hudson, H. S. Hartley, Cora Lyman, Mrs. Eben White Sloan, Mrs. Herbert S. Towner and Florence M. Woodard.

A program by the professional members of the Busch Pianists' Club was recently given in All Souls' Church, and showed that Mrs. Carl Busch has, in developing the talent of her students,

preserved their individuality. Arthur Mills, Janice Scott, Helen Taylor, Laura Kelley Greene, Elsa Schutte, Justine Kennard, Elizabeth Puckett, Helen Wedge, Jessie Wayland, Thusnelda Biresak and Vera Elizabeth Thomason were heard. The assisting artist was Angeline C. Peek, whose clear soprano voice was heard to advantage in an aria by Meyerbeer.

Edoardo Sacerdote, of the Chicago Musical College, is spending three days each week at the Horner Institute of this city, conducting a master class. Free scholarships for the classes were awarded to Alberta B. Brewster and Mrs. L. S. Brittain. Mr. Sacerdote is assisted by Mrs. James A. Ryan, a former student.

Leon Sametini, of the Chicago Musical College, violinist, is holding a master class at the Horner Institute one day of the week.

MUSIC FESTIVAL MARKS ADVANCE OF NORRISTOWN

Open-Air Program Given in Picturesque Surroundings on Outskirts of the City

NORRISTOWN, PA., July 22.—The progress of Norristown has been fitly exemplified by the success of its recent open-air Music Festival.

Ten years ago Norristown picturesquely situated on the sloping banks of the Schuylkill River, was looked upon by Philadelphians as possessing the status of a quiet country town; to-day it is a flourishing city, and its advance is demonstrated in no way more graphically than in the strides it has made musically.

In the forefront of things musical is the Octave Club, a women's organization carrying on a work similar to that of the women's clubs throughout the country. Its membership is more than 600 persons, and through its instrumentality leading artists are frequently brought here. The Choral Society and Operatic Society also render valuable service in the development of music.

Accordingly, it was decided to attempt a festival during the summer months. "It is successful in other localities—why not here?" it was argued. The First Baptist Church Choir, augmented to

forty voices, began rehearsal of the choral numbers six weeks ago.

The festival was held on July 15 near the edge of the city, on a terraced green surrounded on three sides by a cool woodland. A huge tent covered row after row of comfortable seats, and outside a great part of the audience enjoyed the refreshing night breezes. In these charming surroundings, under the clearest of skies, and with the moon at its full, the festival was highly successful.

Conducted by Lewis James Howell of Philadelphia, the choir sang Schumann's "Gipsy Life," and Pinsuti's "Good-Night, Beloved," with fine tonal balance, and admirably supported Margaret Eberbach, soprano, who was the soloist in a stirring interpretation of the "Inflammatus" from Rossini's "Stabat Mater." Miss Eberbach sang in powerful and brilliant voice, and with remarkable range. Her other numbers were *Musetta's Waltz Song*, from "Boheme," Densmore's "A Spring Fancy," and Rogers's "The Star." Nina Prettyman-Howell, violinist, played excellently the Schubert-Wilhelmj "Ave Maria" and Kreisler's "Tambourin Chinois." The Sextet from "Lucia" was one of the features of the program.

So successful was the festival that another on a larger scale is proposed for 1923. Such a plan was outlined to the vast audience, which voted unanimously in its favor. EDNA PENNINGTON.

Barnes, New Director in Washington, Has Long Experience as Teacher

PAWTUCKET, R. I., July 22.—Edwin N. C. Barnes, who, as announced recently in MUSICAL AMERICA, has been appointed to succeed the late Hamlin E. Cogswell as director of music of the District of Columbia public schools, has had long experience in teaching public school music in Massachusetts cities and for the past eight years in Central Falls, R. I., and has devoted years to the study of voice, piano, harmony, counterpoint and conducting. Mr. Barnes graduated in 1906 at the American Institute of Normal Methods in Boston, and in 1917 at the Boston University, and gained a certificate from the Tonic Sol-fa College, London, Eng., in 1909. He performed two seasons' work under Leonard B. Marshall, Boston supervisor, and one season's work at the Boston School of Expression, went through the music appreciation course at Brown University, and had the advantage of observation work in public schools in New York, Brooklyn, Yonkers, Pennsylvania cities, Grand Rapids, Boston, Malden, Cambridge, Hartford, and the James Bates School for Choir Boys, London.

Mr. Barnes was the first president of the Rhode Island Music Supervisors' Association, and held that office for two years. He has been chairman of the Rhode Island committee of the National Supervisors' Conference since 1916. He was music member of the committee of arrangements of the Rhode Island Institute of Instruction in 1916-17, and conducted the first state chorus of 550 grade children, trained in different centers by local supervisors, at the annual session of the Institute in 1920.

Last year Mr. Barnes became editor of *Music Education*, and will continue the publication of this magazine in Washington. He was editor of the music department of the *Journal of Education* in 1919-21, and edited the *Eastern School Music Herald*, the official organ of the Eastern Music Supervisors' Conference in 1917-19. Incidentally, he has taken an active interest in organizing community singing.

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More Native Music at New York Stadium Concerts

New Works by Dunn and Hadley Introduced and Other American Composers Represented—First of Audition Winners, Harry Kaufman, Appears—Other Soloists of Week Include Julia Claussen, André Polah, Gustav Heim and Judson House

WITH large audiences the rule, last week's concerts in the Lewisohn Stadium by the New York Philharmonic, with Henry Hadley conducting, continued to bring forward compositions by American composers and served also to introduce the first of the audition soloists. New works, played for the first time, included James P. Dunn's Overture on Negro Themes, and three little numbers by Conductor Hadley, "Autumn Twilight," "Wood Pixies" and "A Night in Old Granada." Other native works played during the week were Mr. Hadley's Suite, "Silhouettes," Gilbert's "Indian Sketches," Deems Taylor's Tone Poem, "The Siren Song," three movements of MacDowell's A-Minor Suite, his "Clair de Lune" and Hosmer's "March of the Janizaries."

The first audition soloist was Harry Kaufman, pianist, on Monday night. Other soloists were Julia Claussen, contralto, on Tuesday evening, when rain compelled use of the Great Hall of the College of the City of New York; André Polah, violinist, on Friday evening; Gustav F. Heim, trumpeter, on Saturday evening, and Judson House, tenor, Sunday night.

First Audition Artist Heard

Harry Kaufman, pianist, the first of the audition winners to appear at the Stadium, played on Monday Liszt's Piano Concerto, No. 1, in E Flat. As accompanist for Efrem Zimbalist he was already well known to many listeners. On this occasion he performed under somewhat trying conditions, competing with disturbing noises from outside the Stadium, and with frequent snapping of strings in the violin section, because of the warm weather, to add a distracting element. The audience's approval of his playing was warmly expressed, and he responded to the hearty round of applause by presenting an extra number, the G-Minor Prelude by Rachmaninoff.

Another feature of the evening was the performance of Henry F. Gilbert's "Indian Sketches," which were much more suitable to open air. Here is music that is ample and warm in scoring, yet light in effect. The sketches were first heard in New York last winter when played by the Philharmonic under Mr. Hadley.

The concert opened with the time-worn Overture to "Rienzi," followed by the Scènes Pittoresques by Massenet. Two movements from Tchaikovsky's "Pa-

thétique" Symphony and the "Carnival in Paris," by Svendsen, concluded the program. V. R. J.

Second Indoors Concert

Tuesday evening's downpour brought the second indoor concert of the series so far. Though the audience in the Great Hall was considerably smaller than those which assembled on other nights in the Stadium, it was one that applauded without stint. The vocal numbers of Julia Claussen, including an excerpt from "Tristan und Isolde," were received with enthusiasm, her powerful and musical voice and admirable interpretative gifts giving evident delight. Deems Taylor's "Siren Song," which has been heard in New York before, again impressed as a work of serious musicianship with qualities of imagination and taste to commend it. The "Love Scene" from "Feuersnot," one of the loveliest of familiar extracts from the Strauss music-dramas, was another salient number. The program also included Elgar's "Pomp and Circumstance" march, the Overture to Weber's "Euryanthe," two Entr'actes from Schubert's "Rosamunde," Liszt's Second Polonaise and "Love's Dream," and the Farandole from Bizet's Second "L'Arlesienne" Suite.

Wednesday night was Symphony Night, the symphony being Beethoven's Fifth. It was given a somewhat irregular and heavy-footed performance. More to be commended was the orchestra's playing of Debussy's "Afternoon of a Faun," although the delicacy of the work

is such as to cause much of its beauty to evaporate in open air. "In a Haunted Forest," "In October" and "Forest Spirits," from MacDowell's Suite in A Minor, Opus 42, and an orchestral version of Chopin's "Military" Polonaise were other numbers. B. B.

Competitive Thunders

The program on Thursday night was less summery than usual; so, too, was the weather, the occasional thunder of Tchaikovsky's Fifth Symphony following flashes of lightning overhead. The most effective playing was done in the second half of the program, Wagner's music lending itself easily to broad treatment. Best was "Klingsor's Magic Garden" and "Scene of the Flower-Girls" from "Parsifal." Other numbers were the Overture to "The Flying Dutchman," "The Wanderer's Ride," "Siegfried's Passage Through the Fire," "Daybreak" and "Siegfried's Rhine Journey" from "Siegfried" and "Götterdämmerung" and "Träume." B. H.

André Polah Soloist on Friday

The well-worn Bruch concerto was played Friday, by André Polah, violinist, who acquitted himself with credit, displaying an ample technique and a musicianly style. His tone, however, was small and lacked sufficient body to carry well in the open. He was well received, and responded with an extra.

Three new sketches by Henry Hadley proved of charm, especially in their orchestration, though, as was very evident, they were not intended in the vein of serious composition. As melodic bits, the last two—"Wood Pixies" and "A Night in Old Granada," written in waltz time, were gratifying. The latter was repeated.

The orchestra was particularly felicitous in its playing of Tchaikovsky's Andante Cantabile for strings. The pro-

gram also included the exotic dances from "Prince Igor," by Borodin; Halvorsen's "March of The Boyards"; Overture to "The Bartered Bride," by Smetana, and closed with "The Blue Danube" waltz, by Johann Strauss. V. R. J.

Saturday and Sunday Concerts

James P. Dunn's new Overture on Negro Themes, MacDowell's "Clair de Lune" and Hosmer's "March of the Janizaries" gave Saturday night's concert more than the usual proportion of American numbers. Mr. Dunn's work is interesting in that it avoids use of actual negro themes while employing melodic ideas suggestive of the black man's music. One theme is somewhat similar to "Dixie" and another is based on a song which the composer heard May Irwin sing in his boyhood. The attractiveness of the work is largely rhetorical.

The program was generally of a popular character. The soloist, Gustav F. Heim, played Sullivan's "Lost Chord" as a trumpet solo. Ponchielli's "Dance of the Hours," the Overture to Thomas' "Raymond," Grainger's lilting "Molly on the Shore" and Beethoven's "Ruins of Athens" March all emphasized the lure of melodic utterance. There were also some Wagner pages, "Morning Dawn" and "Siegfried's Rhine Journey," from "Götterdämmerung." Hadley's new "Stadium March" was one of the encore numbers.

Judson House was tumultuously applauded as soloist at the Sunday night concert. He sang the aria, "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore," and, when recalled, "Vesti la Giubba" from "Pagliacci." Later he was equally successful with the "Meistersinger" Prize Song. His fine tenor voice carried to all parts of the Stadium. The orchestral program included Wagner's "March of Homage," Massenet's "Phèdre" Overture, the Strauss tone-poem, "Don Juan," Sibelius' "Swan of Tuonela," Chabrier's Rhapsody, "Es-pana," and Hadley's Little Suite, "Silhouettes," of which the "Irish" number had to be repeated.

with songs in English, including one by Mr. Goldman, sung with clear diction by Lotta Madden. Edith Henry was her accompanist. V. R. J.

Campaign Begins to Establish Orchestra in Rome, Ga.

ROME, GA., July 24.—Rome is to have its own orchestra. A movement has been set on foot to establish on a permanent basis the orchestra assembled for one of the concerts during Music Week, and an active campaign for subscribers has begun. Paul Nixon of Rome, who has spent much time abroad, has been engaged as conductor.

HELEN K. SPAIN.

Artists Heard by Radio

CHICAGO, July 22.—Among the artists heard by radio recently were Jaroslav Gons, cellist; Dwight-Edrus Cook, tenor; Carl Craven, tenor, and Gilbert Wilson, bass.

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CONCERT GIVEN FOR GOLDMAN SPONSORS

Subscribers Have Special Program in Gymnasium at Columbia

In addition to three concerts on the Green at Columbia University, Edwin Franko Goldman and his band gave a special program Tuesday night in the University Gymnasium solely for subscribers. Ernest S. Williams was soloist at the Monday and Wednesday programs in the open air. On Friday night, when a Tchaikovsky program was given, Evelyn Jeane, soprano, sang a group of songs with much success. The audiences continued large, and it was evident that many of the 13,000 new students at the University summer sessions, now in full swing, were taking advantage of the opportunity to hear the Goldman programs.

Those of the subscribers who weathered the storm, Tuesday, and attended the special concert, were well rewarded for their effort. The acoustics of the Columbia University gymnasium are such that the vocalists were heard to their best advantage. Lotta Madden, soprano, opened the concert with a group of French songs in which she acquitted herself with fine musicianship and a voice of good resonance and pure tone. Then followed instrumental numbers by members of the band, among whom appeared G. Tagliavoro, clarinetist; Ernest S. Williams, cornetist; Henry Heidelberg, flautist, and Maurice Van Praag, French horn.

A feature of the evening was "The Voice and the Flute," by Dinsmore, a sparkling show-piece, which was sung by Lucille Chalfonte, coloratura soprano, to the accompaniment of August M. Roderman on the flute and Milan Smullen at the piano.

Mr. Goldman made an address stating his plans for building a sounding canopy next year if he succeeds in raising the required \$5,000, and expressing his gratitude to those who have sponsored the concerts. The program concluded

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Panorama of the Week's Events in Musical Chicago

CHICAGO OPERA SIGNS SCHWARZ AND CRIMI

Baritone and Tenor Engaged
for Full Ten Weeks' Season
with Insull's Civic Company

CHICAGO, July 22.—Giulio Crimi has joined the artistic forces of the Chicago Civic Opera Company, and Joseph Schwarz, leading baritone with the Chicago Opera Association last year, has been re-engaged for the coming season.

Mr. Crimi has been a member of the Metropolitan Opera for several years, and for two years before that he was leading tenor of the Italian section of the Chicago company.

Cables were received from both of these artists from Europe this week, accepting the contracts offered them, and both singers will be with the company during the entire season.

The subscriptions for the 1922-23 season have been coming in very rapidly, Clark Shaw, business manager, reports. The guarantors, who are backing the company with a guarantee of \$500,000 a year for five years, are being given first opportunity to buy seats. The box office will be opened to the general public later on.

JOINT-RECITAL ATTRACTS

Marie Sidenius Zendt and Ruth Ray Give
Program

CHICAGO, July 22.—A joint recital by Marie Sidenius Zendt, soprano, and Ruth Ray, violinist, was given in Kimball Hall on Wednesday morning.

Mrs. Zendt had evidently prepared her program with regard to the season, as practically all her numbers were suggestive of summer. She used her lovely lyric soprano voice, which is exceptionally well-schooled, to good effect. She sings with feeling and with a fine regard for the text of the song. Her enunciation is particularly good. Among the numbers used were "On Wings of Song" by Mendelssohn, "Lo, Here the Gentle Lark" by Bishop, "Clair De Lune" by Szulc, "Down to the Crystal Streamlet" by Grant-Schaefer, and "Love's Merchant" by Carew.

Miss Ray played a Concerto by Wieniawski, the Pugnani-Kreisler Prelude et Allegro, Melodie by Gluck-Kreisler, and "La Chasse" by Cartier-Kreisler, repeating the last named after insistent applause. Her last group consisted of numbers by the modern composers. She plays with firmness and precision. She has temperament, which, together with a good technique, makes her playing of unusual interest.

Grace Grove played Mrs. Zendt's accompaniments and Marion Roberts was accompanist for Miss Ray. C. Q.

GIVE JOINT PROGRAM

Edward Collins and Moissaye Boguslawski in Recital

CHICAGO, July 22.—A feature of the two-piano recital given by Edward Collins and Moissaye Boguslawski on Tuesday

day morning in the Ziegfeld Theater was the fact that the latter half of the program completely reversed the impression gained from the first two numbers.

The latter part contained "Gavotte and Intermezzo," by Saar; "Menuet à l'antique," by Seebeck-Saar, and Suite in G, by Arensky. In these three numbers the two artists combined their individual

talents and made the ensemble playing a pleasure to listen to.

In Mozart's Sonata in D and Sinding's Theme and Variations in E Flat Minor the pianists were not so happy.

Mr. Collins gives one a feeling of repose with plenty of reserve power, while Mr. Boguslawski's playing carries a sense of nervous energy.

Urges Formation of Small Orchestras to Stimulate the American Composer

Otto C. Luening Suggests Limited Ensembles Sponsored by Different States to Give Creative Musicians Opportunities of Hearing Their Works



Otto C. Luening

CHICAGO, July 22.—"What we need in this country is a number of small orchestras, sponsored by the different states, if possible, so that American composers may have their compositions played."

Add Three Operas to Ravinia Répertoire

[Continued from page 1]

of this rollicking opera, and a holiday atmosphere seemed to pervade the place.

Orville Harrold as the bashful swain was a pleasant surprise. He imbued the part with clever comedy that delighted the audience all through the performance. His singing was a decided improvement over his *Faust* two evenings before. He sang the aria "Una furtiva lagrima" in a manner that caused an outburst of applause lasting several moments.

Graziella Pareto was a beautiful *Adina*, and she sang exquisitely, her tones floating with the sparkling clearness of crystal. Adamo Didur as *Dr. Dulcamara* gave one of the best performances he has proffered so far at Ravinia. Vocally he was at his best, and sang the quack doctor's aria, "Udite, udite," with much vim and gusto.

Vincente Ballester as *Belcore* was a dashing sergeant and he acted the part with a fetching air of conceit and self-importance. Mr. Ballester in all his characterizations has shown that he has personality, brains and a voice. Philine Falco as *Gianetta* sang and acted well. Gennaro Papi conducted, giving to the music a lilt and charm in keeping with the excellent work of the artists.

This is the view expressed by Otto C. Luening, a member of the committee which selects American operas for the "Opera in Our Language Foundation."

"Such organizations would do untold good toward furthering the cause of American music. They would provide an incentive for a composer to write, if he could be reasonably assured that his work would receive favorable attention and be produced under satisfactory conditions. If the composer could begin with pieces for small orchestras, which could be played from manuscript and, if successful, published later, it would encourage him to try bigger things."

Mr. Luening teaches composition, theory and music appreciation in the Chicago Musical Arts Studio. He has had an unusual opportunity to observe musical conditions both here and abroad.

He began his musical studies abroad at the Royal Academy of Music in Munich, where he took the general course in conducting. When the war broke out he continued his work at the Zurich Conservatory, studying composition and conducting with Volkmar Andrae and Philippe Jarnach. He graduated from the Zurich Conservatory with honors and was a member of the Tonhalle Symphony in Zurich for two years and also taught theory and conducting.

Mr. Luening came to Chicago last year on the advice of some of the friends he had made abroad, who felt that a bigger opportunity awaited him here than in Europe.

He has written a number of compositions, including two violin sonatas, a piano trio, sonata for flute, a string quartet, sextet for wind and stringed instruments, symphonic fantasia for orchestra and a number of piano and organ pieces and songs.

Mention should also be made of the good work of the chorus. Giacomo Spadoni, who has charge of the choral singing, has evidently labored long and hard, with gratifying results. The chorus is beginning to emulate the example set by the itinerant Russians, and to realize that they are as much a part of the action as the principals.

CHARLES QUINT.

RUTH JONES IN RECITAL

Young Violinist Shows Promise in Exciting Program

CHICAGO, July 22.—Ruth Jones, violinist, gave a recital in the Ziegfeld Theater on Thursday morning, in the ninth of a series of concerts under the management of Carl D. Kinsey.

Although Miss Jones appears to be very young, she has a good understanding of her instrument and displays great promise for a successful future. She has a rich, warm tone, full and round. Her playing of Lalo's "Symphonie Espagnole" lacked fire, but her technique was good.

Her program included Chaconne, by Vitali; "Largo," by Wilhelm Friedemann Bach; "Agité," by Dont-Auer; "Gymnopédie," by Satie; "Habanera," by Sarasate; "La plus que lente," by Debussy, and "Rapsodia Piemontese," by Sinigaglia.

Leon Benditzky played Miss Jones' accompaniments in a musicianly manner. C. Q.

GIVE SECOND OF BALL PARK SERIES

Charles Marshall and Jessie
Christian Appear as
Soloists

CHICAGO, July 22.—Charles Marshall, tenor, and Jessie Christian, soprano, were the soloists at the second open air concert in Cub's Ball Park, under the auspices of Ramah Lodge of B'nai Brith. Certain disagreeable features of the first concert were done away with, and the portable platform was moved nearer the grand stand, making the work of orchestra and soloists more effective. The night was clear and calm, with just the right temperature to make an outdoor concert a pleasant event.

Hearing Mr. Marshall sing the Kurt Schindler arrangement of "Eili, Eili," one realized the majesty of the true dramatic tenor voice. He lifted his noble tones to the height of passion and emotion. The occasion was a triumph for the song and for the singer. The audience responded by a great demonstration, vigorously applauding and stamping their feet, seeking to force a repetition. Mr. Marshall finally sang "La Donna e Mobile" as an extra. He also sang "Vesti la giubba," from "Pagliacci." Jessie Christian sang "Caro Nome," from "Rigoletto," adding "Musetta's Waltz Song," from "Bohème" as an extra. Later she sang the "Bell Song" from "Lakmé." These numbers displayed her voice to excellent advantage, and the open air seemed to accentuate the crystalline clearness and purity of her tones. She was also accorded a demonstration of favor. Mr. Marshall and Miss Christian were heard in a duet from "Cavalleria Rusticana."

The orchestra of 100 pieces, conducted by Eric DeLamarer, played accompaniments for the soloists, and also gave a program of good, stirring numbers. Mr. DeLamarer handled his orchestra with excellent results. Between 6000 and 8000 persons made up the audience.

Howard Potter Undergoes Operation

CHICAGO, July 22.—Howard E. Potter, personal representative of Mary Garden, was operated on for appendicitis in Michael Reese Hospital on Monday afternoon. The operation was entirely successful, and Mr. Potter is recovering rapidly.

Fortress Monroe Band Leader Transferred

WASHINGTON, July 26.—Band Leader Louis S. Yassell, warrant officer of the U. S. Army, who for some time past has been leader of the Fourth Coast Artillery Corps Band at Fortress Monroe, Va., has been placed in command of the U. S. Army Band at Fort Hunt, Va., an army post a few miles south of Washington. A. T. MARKS.

Additional Chicago News Appears on Page 21

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ORGANISTS ARE TO MEET IN CHICAGO

Delegates from All Parts of States and Canada to Attend Convention

CHICAGO, July 22.—Organists from all parts of the United States and Canada are to assemble in Chicago for the fifteenth annual convention of the National Association of Organists, to be held from July 31 to Aug. 4.

Among those who will present papers are Felix Borowski, president of the Chicago Musical College; Peter C. Lutkin, dean of the North-Western University School of Music; Paul Sabine of the Riverbank Laboratories, Geneva, Ill., and John Alden Carpenter, composer.

Those who have accepted invitations to give recitals at the convention include Henry S. Fry of St. Clement's Episcopal Church, Philadelphia, president of the association; Clarence Eddy, former president; Lynnwood Farnam of New York; A. Gordon Mitchell, Rollo F. Maitland of Philadelphia; Ernest MacMillan of Toronto, Can.; Jesse Crawford, organist of the new Chicago theater, and

C. Albert Tufts of Los Angeles. The features of the program will include a recital in which the two consoles of the large organ at Medinah Temple will be simultaneously used, the performers being Mr. Fry and Mr. Maitland. They will play for the first time a work for two consoles by Pietro Yon of New York.

There will be a reception to delegates at the Auditorium Hotel on the evening of July 31. The business sessions will begin on the following morning in Kimball Hall, where all the meetings are to be held. Mayor William Hale Thompson is to give an address of welcome. An automobile trip will be made on Aug. 3 to Ravinia Park, where an operatic performance will be given in honor of the visitors.

In Chicago Studios

Chicago, July 24.

CHICAGO MUSICAL COLLEGE

The concert in the Ziegfeld Theatre on Saturday morning was presented by advanced pianists, violinists and vocalists who are studying in the summer master school with Percy Grainger, Leopold Auer, Herbert Witherspoon, Oscar Saenger, Richard Hageman, Percy Rector Stephens and members of the regular faculty.

Antoinette Garnes, artist student of Edoardo Sacerdote, gave a recital in the Recital Hall, Steinway Building, on Friday evening, singing works by Haydn, Donaudy, Wolf, Strauss, Rimsky-Korsakoff, Gretchaninoff, and American composers.

Bryce Talbot, artist student of Edoardo Sacerdote, and Eulalia Kober, artist student of Edward Collins, were heard in an interesting program in Steinway Hall.

AMERICAN CONSERVATORY

William S. Brady, vocal teacher, completed his four weeks' master session on Saturday and immediately left for New York to sail for Europe. Students came to his classes from the Pacific Coast, Canada, Mexico, New York, and all parts of the Middle West.

A large number of supervisors and advanced students in public school music were attracted to Chicago to listen to the lectures by George H. Garton, director of public school music in the New York City schools, who began his post-graduate course at the Conservatory on July 17.

BUSH CONSERVATORY

"Slavonic Influence Upon Modern Piano Playing" was the subject of a lecture by John J. Blackmore, pianist, on July 12.

Mr. Blackmore and Ebba Sundstrom gave a piano-violin recital in the Recital Hall of the Conservatory on Saturday afternoon. Mr. Blackmore played a Beethoven Sonata and a group of modern works by Scott, Debussy, Ferrari and Albeniz.

Richard Czerwonky, violinist, and Ella Spravka, pianist, were heard on July 15 in a program that included a group of Mr. Czerwonky's own works, and the Brahms Sonata in G, and Grieg's Sonata in F for violin and piano.

Boza Oumiroff gave a lecture-recital on Slavonic folk songs on July 17.

Ira Pratt Sings Own Songs

CHICAGO, July 22.—An interesting recital was given at the Cosmopolitan School of Music on Thursday morning by Ira Pratt, bass, director of the Music Department of the Kansas State Agricultural College, Manhattan, Kan. Mr. Pratt included two of his own songs in the program, "A Plantation Melody" and "A Spiritual," both of which were well received by his audience. He puts considerable dramatic feeling into his work and his voice has a colorful quality that lends itself easily to fine shading and expressive phrasing.

Neumanns Go to California

CHICAGO, July 22.—Mr. and Mrs. F. Wight Neumann have returned from a visit to their daughter, Mrs. Austin Selz, at Crystal Lake. They left on Thursday for California and will return in September by way of Lake Louise and Banff. Mr. Neumann's coming season will be more extensive than in former years. He has taken twelve dates at the Auditorium Theater, and has leased the Studebaker Theater and the Playhouse for every Sunday afternoon for recital purposes, beginning in October.

Influence of Felix Borowski Is Felt in Recent Musical Growth of Chicago

[Portrait on Front Page]

Chicago, July 24.

THE great music schools of Chicago have each played a conspicuous rôle in elevating the city to an eminent place in the musical world. One of the chief phases of the studio activities is the summer master school, which each year sets in motion a host of students and professional musicians from all parts of the country, with Chicago as their goal. The city has reaped great benefit from these visitors, and the cause of music has been proportionately advanced. When credit is to be given for the inception of the master school idea, a large share must be attributed to Felix Borowski, president of the Chicago Musical College. Mr. Borowski came to the head of this institution in 1916, and acting upon the suggestion of Carl D. Kinsey, manager, engaged the first of the noted faculties that have attracted thousands of students ever since.

Mr. Borowski was born in Burton, England. He began his musical studies with his father, and later went to London, where he studied violin with Jacques Rosenthal and Adolf Pollitzer and theory with Charles W. Pearce. Leaving London he entered the Conservatory of Cologne, where he studied composition with Gustav Jensen, pianoforte with Ernst Hauser, and violin with Georg Japha. Subsequently he taught pianoforte in Aberdeen, Scotland. A year or so later he located in London,

where he decided to devote his time to composing.

The rapidly growing reputation of the composer soon extended to America, and in 1897 he was invited by Dr. F. Ziegfeld, then president of the Chicago Musical College, to come to the United States and take charge of the composition department.

Mr. Borowski has written many works. For orchestra, or for solo instruments with orchestra, he has produced a "Marche Triomphale," a "Valse Pathétique" two suites, a Concerto in D Minor for piano and orchestra, Allegro de Concert for organ and orchestra, "Elégie Symphonique" and "Peintures" for orchestra. "Le Printemps Passionné" was performed for the first time at the North Shore Music Festival, Evanston, in June, 1920, and repeated by the Chicago Symphony in 1921. He composed the ballet-pantomime "Boudour," which was presented with success by the Chicago Opera Association. For organ he has written three sonatas, a suite and smaller pieces, also numerous pieces for the violin and piano.

Mr. Borowski has been active in the literary as well as in the musical departments of his profession. He writes the historical and analytical programs for the concerts of the Chicago Symphony. He was at one-time music critic on the Chicago Evening Post, leaving that paper in 1909 to become music editor of the Chicago Herald, where he remained until the Herald consolidated with the Examiner. In April, 1916, when Dr. Ziegfeld retired as president of the Chicago Musical College, Mr. Borowski succeeded him.

Pavley-Oukrainsky Ballet Back from Mexico

CHICAGO, July 22.—Andreas Pavley and Serge Oukrainsky and the members of their ballet returned to Chicago on Tuesday after giving twenty-one consecutive performances in Mexico City. The closing night of the engagement was a gala affair, the principal dancers and their assistants being presented with gold and laurel lyres and great bouquets of flowers. The dancers have been asked to return next season for a longer engagement.

Schmitz Plays Program of Moderns

CHICAGO, July 22.—E. Robert Schmitz, pianist, played in the third and last of his July recital series on Wednesday evening in the Fine Arts Building. The moderns were prominent on the program, Albeniz and Liapounoff each being represented by two numbers, and Scott and Rebikoff by one each. The Bach-Liszt Fantasie and Fugue in G Minor, opened the program. Three Etudes of Chopin followed.

Ruth Bradley Recovers After Operation

CHICAGO, July 22.—Ruth Bradley pianist, has returned to her home after a successful operation for appendicitis. She has entirely recovered.

Iowa Clergymen Sing in Quartet for Ten Years

CHARLES CITY, IOWA, July 24.—Four ministers who have a record of having sung together for ten years form the official quartet of the Upper Iowa Conference of the Methodist Church, which includes the northeastern quarter of Iowa. These clergymen are Rev. Earl A. Baker of Greene; Rev. William H. Mitchell, of Monticello; Rev. Charles E. Luce of Waterloo, and Rev. Albert E. Coe. A typical program includes sacred and secular numbers, solos, and Negro spirituals. The last-named are always popular. The members of the quartet have given numerous concerts at various churches in this part of the State, and their plans are now to go on the Chautauqua circuit next year. All were engaged in musical work before the formation of this quartet.

BELLE CALDWELL.

Miss Cueny Sails for Europe

Elizabeth Cueny of St. Louis, recently elected president of the National Concert Managers' Association, was in New York last week en route to Canada, where she embarked for Europe. Miss Cueny will remain abroad until early autumn.

Composer Visits Washington to Hear His Music

WASHINGTON, July 26.—Francesco Pozzi of Steubenville, Ohio, bandmaster, who is a graduate of the Turin Conservatory, has composed two pieces—"The Triumph" and "The Inaugural," both dedicated to President Harding, and these were played for the first time by the United States Marine Band last week. Mr. Pozzi came to Washington to hear the compositions played, and to be received at the White House by the President. He was one of Senator Harding's most enthusiastic supporters, and, although he has been in America but seven years, was greatly interested in the Presidential campaign. When Harding was elected Pozzi became so enthusiastic over the Republican victory that he conceived the idea of commemorating it in the form of music. The result of his efforts is comprised in the two pieces—"The Triumph," a symphonic fantasy, and "The Inaugural," a march.

A. T. MARKS.

Chappaqua Concerts Raise Funds for New Library

CHAPPAQUA, N. Y., July 24.—Two concerts, arranged by Agnes Donchian, dramatic soprano, were given here recently for the benefit of the Municipal Library. At the first, in the Congregational Church, Mrs. Donchian, Ruth Kemper, violinist; Dr. Everett Bishop, baritone, and Alice Johns, accompanist, were the artists who took part. Ashley Pettis, pianist, appeared in the second program, which, given at the home of Mrs. Victor Guinsbourg, also included numbers by Mrs. Donchian, Mrs. Dow Beene, contralto; Lois Wilson, violinist and Bernice Maudsley, accompanist.

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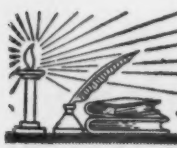
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New Music: Vocal and Instrumental



Alfredo Casella's Reactions to the World War



Alfredo Casella

"Pagine die Guerra" (London: J. & W. Chester, Ltd.) were suggested to their composer by moving picture war scenes, hence he gave them the name of "Musical Films." Originally for orchestra, they are now made available in the composer's own four-hand transcriptions. In the first, third and fifth, he tries to depict the ruthlessness and savagery of modern warfare: Advance of Heavy German Artillery, "Cosack Cavalry Charge," and "Italian Armored Cruisers." The two remaining numbers are evocations of war's tragedy: "Before the Ruins of Rheims Cathedral," and "Wooden Crosses" (Alsace), a "vision of little cemetery corners dressed in April flowers, voices, and in the distance the sound of a heroic horn fanfare for those who have died." The effect of that "incandescent instrumentation, the radiance of the blaze of harmonic aggregations into which the twelve tones of the European scale may be apportioned in tremendous chords" which Guido M. Gatti praises in the orchestral originals is, of course, missing in this version for piano black and white. Yet it gives an excellent idea of the harsh programmatic vigor of these brilliant pictorial evocations, though one imagines they would gain from a film context in clarity and effect. The fact that they are weighed down with a program and associated with ideas of which the world is heartily weary and surfeited, that the pictures they illustrate in tone are pictures one would fain forget, may prevent their being awarded a more sympathetic reception in general by those who play piano four-hands; and, incidentally (printed in score) they are very difficult.

A New String Quartet by a 6 (Vienna: Universal Edition) by Ernst Krenek, a young Vienna modernist and a disciple of Franz Schreker, the apostle of sensuous-mystical opera, is a highly interesting chamber music work in six "numbers." The work shows that Krenek is not, however, a blind imitator of his famous master. The outstanding feature of all six movements—No. 3 is a particularly attractive and rhythmically diversified *Adagio*—is the astonishing freedom of movement on the part of the string voices, and an equally noticeable rhythmic variety and contrast, especially striking in the slow movements, the *Adagio* already mentioned and the No. 5, *Andante, quasi adagio*. Like so much modern chamber music, all the parts are decidedly difficult, and though the Berlin Lambinon Quartet, to which it is dedicated or our own Flonzaleys would not be affected thereby, amateurs who are up to the technical requirements of Haydn, Mozart or Boccherini may well shrink from attempting Krenek.

A "Japanese Ballad" Sans the Exotic (G. Schirmer) for piano, though written by a Japanese composer, Koscak Yamada, and duly labeled with the afore-mentioned title, would appear to be Japanese somewhat after the manner that the Chinese idols once manufactured in Birmingham for export to China were Chinese. The 5/4 time signature is common enough in other national music, and though the composition is pleasant and smoothly playable, the Donizettian, Italianate melody of its second section and lack of Japanese musical color would make "Italian Ballade" quite as appropriate a title as that which it bears.

A Hispanic Piano Suite by Albert Stoessel "Hispania" (Carl Fischer), by Albert Stoessel, is a suite of four piano pieces that departs very happily from the usual banality which marks the development of Spanish color in the keyboard composition. These numbers by Mr. Stoessel have real atmosphere,

real imagination, like the Spanish music of Chabrier or Lacombe. A splendidly vital and swinging "Seguidilla," based on a folk-tune given the composer by George Copeland, introduces a "Media Noche" which establishes a nocturnal mood with the richest lyric feeling and color. Next comes "In Old Castile," a menuet strikingly rhythmed and vigorous, with nothing of the "tinkly" or lush about it, and the suite concludes with a "Jota," brilliant, compelling, with a touch of the barbaric, of which Saint-Saëns himself might not have been ashamed. Mr. Stoessel's "Hispania" is a notably effective and musical contribution to the works the pianist will find worth knowing.

A New Opera for Young Folk "The Toy Shop" (Clayton F. Summy Co.), libretto and lyrics by Alice C. Riley, music by Jessie L. Gaynor and F. F. Beale, is one of those graceful, taking little scores in which song, dance and chorus alternate in a musical setting which is bright and melodious, and shows good taste and real invention. Scores such as these do their share in awakening the interest of young folks in music, and deserve success.

A "Lark" Song by Charles Gilbert Spross "There's a Lark in My Heart" (The John Church Co.), by Charles Gilbert Spross, is one of the most directly spontaneous bits of melody this song-writer has put forth recently. It has beautifully flowing, sweeping but not too long-phrased melody lines, and is full of expressive musical quality and convincing feeling. The composer is to be congratulated upon it. It is issued for high and for low voice.

A "Little Cottage" Song by Geoffrey O'Hara "I Love a Little Cottage" (Sam Fox Pub. Co.) is one of those artfully melting ballads with which Geoffrey O'Hara always manages to touch the popular heart. It is more than a mere ballad, however, inasmuch as its composer gives it that unmistakable note of musical sincerity which makes for a real appeal. It is published, with violin and cello obbligato, for high, low and medium voice.

Originals and Transcriptions by a Polish Composer-Violinist Issay Mitnitsky, a Polish concert violinist of that brilliant and musical school which such artists as Huberman, Kocian and Kochanski have introduced to the United States, appears as a composer and transcriber in a group of new originals and arrangements (Breitkopf & Hartel) which has recently come to hand. The apposition of transcriptions and originals by the same hand usually offers a convincing test, especially in the case of violin music, in power of invention. The fact that a theme is chosen for string transcription in itself usually implies that it is melodically valid. Mr. Mitnitsky is well

able to face this test. His original pieces, a very gracious sordino "Valse Melancholique," of a type which is widely played since it appeals alike to the professional and the amateur musician on account of its merging of musical quality and melodic charm; a simple and expressive "Prière"; and a brilliant bravura "Danse Excéntrique," prove that he has a real creative gift. "The Dear Irish Boy" (dedicated to the Right Rev. Monsignor Patrick Francis O'Hare, LL.D.) is a free-form development, rather than a transcription of one of those beautiful old folk-songs which are the finest artistic heritage of the Irish race. The three out and out transcriptions are especially interesting because they add new numbers of very genuine artistic value to the repertoire. Most important, perhaps, is the admirable Liszt-Mitnitsky "Au Lac de Wallenstadt," which makes the effect of an original as presented. A fine study in

string sonority, too, is the transcription of the "Peasants' Chorus" from Borodine's "Prince Igor," which Rosa Newmarch mentions as among the finest things in the score; and every violinist will be grateful for the lovely violin *Andante*, "The Troubadour," developed by Mr. Mitnitsky from Moussorgsky's "Tableaux d'une Exposition." A point worth mentioning is the effective manner in which the Polish violinist has written his piano accompaniments, which support and do not over-balance or obscure the solo instrument part.

The Brazilian Reactions of One of the "Six"

"Saudades do Brazil" (Paris: E. Demets—New York: Fine Arts Importing Corporation) are suites of dances, in two separate books, which represent the musical impressions of the Brazilian folk-dance as felt by Darius Milhaud. They are curious, distinctive in many cases, even highly interesting, and the rhythmic outlines which Darius Milhaud has preserved, only to pour into them a fermentation of strange harmonies which no native of Brazil would recognize, should prove highly stimulating, in various instances, to our own makers of jazz music. And it is just this fact that the original rhythmic and often the melodic framework is so recognizable, which makes them retain a curious strained folklike quality. These "Sorrocabos," "Botofagos," "Leme" (to which should, perhaps, be adjoined "alone"), these "Copacabañas," "Corcovados" and "Larenjeiras," suggest Brazilian dances, it is true, but Brazilian dances heard and retained by auditory nerves weirdly influenced, one might imagine, by many series of *pousse-café*s. We suspect, however, that the modernist imagination in music needs no such stimulus toward extravagance. At any rate interest cannot be denied these doubly exotic dances and some of them are even decidedly effective in a pianistic way.

A "Country-Tune" for the Piano by Arnold Bax Arnold Bax's "Country-Tune" (London: Murdoch, Murdoch & Co.) for piano seems a far cry from his "Irish Songs" recently considered in these columns. It lacks the latter's distinct Celtic feeling, and does not impress one with being specifically countryside English either, musically speaking. Rather is it a dance from one of those delicate, vapory landscapes whose subdued colors Bax paints with such grace and sentiment for the poetic. It is no bucolic dance of hearty, rustic vigor; but a lovely evocation instead of Kipling's "Puck," dancing alone in some glamored glade of fairyland.

Sets Berton Brailey for Chorus

"To an Antique Stiletto" (H. W. Gray Co.), by Philip James, is a first-rate dramatic chorus for men's voices, which starts out with all seriousness to illustrate in apt musical phrases Berton Brailey's portentous lines. The note of terror and tragedy, however, yields to one of humor, when it develops that the "Antique Stiletto" was manufactured in Worcester, U. S. A., at which point a clever quote of the "Star-Spangled Banner"—the composer makes his apologies "to Mr. Puccini and George M. Cohan"—provides the humorous climax.

A New Edition of the Bach Two-Part Inventions, by Gustave L. Becker

"J. S. Bach's Fifteen Two-Part Inventions, with Harmonic Structure" (Gustave L. Becker), published by their editor, in three volumes, of which the first is here under consideration, are decidedly valuable from the educational standpoint. The importance of this edition lies in the fact that the carefully revised original "Two-Part Inventions" themselves are presented in score, with a second



Darius Milhaud

piano part which brings out their wider aesthetic and musical appeal and interest, by supplying the "Harmonic Structure and Figured Bass" development which Mr. Becker has written. This highly artistic concept—which has been carried out with all reverence and a deep insight—lifts the "Two-Part Inventions" from the level of irksome technical tasks, and gives them a genuine musical interest for the piano student, who otherwise is only too apt to find them wearisome. Teacher and pupil (or two pupils) may alternate in playing the "Inventions" and the "Harmonic Structure"—the harmonium may be used instead of a second piano—while listening attentively to both parts. As a move in the direction of bringing Bach into his rightful inheritance of appreciation, Mr. Becker's valuable and ingenious work cannot be too highly commended. There is an instructive "Preface and Explanations" for the student.

A New Song by Arthur Troostwyk

"There's Love for You and Me" (Harold Flamer, Inc.), a new song by Arthur Troostwyk, is but two pages long; but these two pages of melody are so happily phrased, so expressive that they should give real pleasure.

Two Burmeister-Bach Piano Transcriptions

Prelude in E Flat Minor and Rondo-Gavotte (Olivier Ditson Co.) for the piano, the first from the "Well-Tempered Clavichord," the second from the sixth violin sonata, are fine Bachian arrangements by Richard Burmeister. The beautiful Prelude, nobly extended and amplified, is dedicated to the Duchess of Cumberland; the Rondo-Gavotte, also most effectively pianistic, is in its present form, though not easy to play, one of the most taking Bach dances. F. H. M.

Reviews in Brief

"O Praise the Lord With Me," "Ho, Every One That Thirsteth," "Hear Our Prayer, O Heavenly Father" (G. Schirmer). Three anthems for mixed voices. The first, by Arthur Page, begins with an effective bass solo; the second, by Harry L. Vibbard, has solos for soprano and baritone; the third, by Nathaniel Irving Hyatt, is an attractive hymn-anthem in which the soprano solo plays a large part.

"Arlequin" (Leipzig: C. Schmiel & Co.). A pleasing little teaching piece, between Grades 2 and 3 in difficulty, by Emilio Russi.

"Humoresque" (Trieste: Carlo Schmiel). This "Humoresque" is rather in gavotte style, an effectively written number of not much more than medium difficulty, by Virgilio Ranzato.

"Benedicite and Gloria," "The Lord's Prayer," "May the Words of My Mouth" (G. Schirmer) are new numbers for service use. The first, by Channing Lefebvre, is simply but expressively set; Sumner Salter's musical version of the Lord's Prayer, in proper recitative style, is expressive and has an organ-rehearsal accompaniment, being for a cappella singing. The third chorus, by W. Homer Emerson Williams, is optionally either for a cappella or accompanied singing, a grateful little two-page response. All are, of course, for mixed voices.

"Bird of the Wilderness" (Los Angeles: Emrys Music Co.). A short, well-written choral number for soprano solo and female voices, by Vincent Morgan, expressively setting a good text by James Hogg.

"About Clocks" (Clayton F. Summy Co.). A clever little reading, musically illustrated (piano), by Frieda Peycke, to words by W. G. Hammond.

"Neath Summer Skies" (Arthur P. Schmidt Co.). A little "Tarantelle," by Mari Paldi, easy, and arranged for six hands, one piano, by Edmund Parlow.

"Up There" (M. Witmark & Sons). A pleasing little child song ("Riding the Rainbow" is its sub-title), by Robert Braine.

"Lullaby" (Rendel Music Co.). William D. Otto presents a nicely effective arrangement of the Mozart "Lullaby in B Flat" for violin and piano.

"The Four Winds" (H. W. Gray Co.) is a good, swinging chorus for male voices, by Frances McCollin, dedicated to Dr. Arthur Woodruff and the Philadelphia Orpheus Club, and written for the fiftieth anniversary of the organization.

Ethel Smyth Narrates Experiences as Composer in "Streaks of Life"

(Continued from page 3)

the box, of course the horses are all over the place for a moment." "That should not be so," replied the Kaiser. "If one of my Generals falls down dead on parade, his place is instantly taken by another, and everything goes on as before!" "Unfortunately it is not like that in the world of Opera!" was the rejoinder of Dame Smyth, whereat the cheek of the hostess—Madame de Bülow—paled visibly. Great was the relief, however, when the Kaiser burst out laughing and turning around, exclaimed: "Do you hear what she says? That my Opera is a pigsty!" (Schweinestall).

Sees Muck "White with Rage"

At last came the momentous première. It was on April 21. There was some hissing when the curtain went up, but the audience became "interested, attentive, and responsive. . . . So musical are the Germans, that even if they wish to, they cannot close their hearts and intelligences to the musical appeal as long as it is sounding in their ears! But in cases such as the Boer War frenzy, the deep, corporate feeling of a people has the final word, and, as the last notes were sounding, strong, well-organized hissing and booing broke out. . . . Five

minutes later I went into the conductor's room. Poor Count Hochberg was in the state of mind you would expect in a Hof Intendant and a gentleman. But Muck was the strangest study . . . there he sat at the table, white with rage, his chin resting on his hands. 'I never make a mistake,' he said, 'I know, I feel it in my back when the public is interested . . . and I swear this opera interested them from the first bar.' No condolences with the composer, but, what I appreciated a million times more, the outraged sensibility of a great musician!

"Der Wald" had four performances that season, and, as a final commentary, Dame Smyth observes that it has achieved in England, to this day, "the noble number of . . . three!"

These quotations can give but an idea of the interesting material which makes up the book. There is, for instance, that delightful "Adventure in a Train," which has nothing to do with music, but is worth more than the price of the whole volume. Further, there is an absorbing discussion of the opera situation in England and a comparison with conditions on the Continent, which may be very well commended to the attention of those who are interested in the operatic problem in America. Having read this

rare and wonderful budget of an amazing woman, the present reviewer will wait, with considerable impatience, for a work called "More Streaks of Life," which, he profoundly hopes, will be one of the Borzoi Books of the not far distant future. The author will be Ethel Smyth, D.B.E., Mus. Doc.

Engagements for American Singers' Quartet

The American Singers' Quartet, composed of Bianca Sherwood, soprano; Neira Riegger, contralto; Gray Roberts, tenor, and Ralph Toland, baritone, all artists under the management of Annie Friedberg, has been engaged to appear in a number of concerts in New Jersey, Connecticut and Pennsylvania next season. The quartet will also fulfil an engagement at the Columbia University Institute of Arts and Sciences. A feature of the programs will be "In a Persian Garden" and "Flora's Holiday," by Liza Lehmann and quartets by Brahms and Schumann.

Maximilian Mitnitzky Records Own Piano Works

Maximilian Mitnitzky, pianist, brother of Issay Mitnitzky, violinist, has made three records of his own compositions for the Ampico recently. These are Oriental Prelude, Prayer, and Variations on a Hebrew theme, "Auf dem Pripitzik brennt ein Frierchen." Mr. Mitnitzky, whose home is in Columbus, Ohio, will tour America next season with his brother, who is at present preparing for a Scandinavian tour of thirty-eight concerts beginning in Copenhagen the latter part of August.

Antoinette Rippier to Make New York Début in Fall

Antoinette Rippier, soprano, who will make her entry into the concert and recital field next season, will make her début in an orchestral concert at the Seventy-first Regiment Armory, New York, early in the fall. Miss Rippier is said to possess a voice of much natural beauty.

Wolfsohn Artists Booked for Metropolitan Opera Concerts

Among the artists who will make special appearances at the Sunday night concerts at the Metropolitan Opera House next season, seven are representatives of the Wolfsohn Bureau. They are Josef Hofmann, William Bachaus and Benno Moiseiwitsch, pianists; Albert Spalding, Jascha Heifetz and Toscha Seidel, violinists, and Isa Kremer, soprano.

Berta Reviere to Fulfill Club Engagements Next Season

Berta Reviere, soprano, is spending most of the summer in New York, studying and preparing programs for the coming season. She has been booked to sing before a number of clubs and societies, including the Toronto Musical Club, in December. From Toronto she will go to Kingston, Montreal, Ottawa, Hamilton and other Canadian cities. She will also make a number of appearances in her home state, New York.

Composer Dedicates Work to Berumen

Manuel M. Ponce, Mexican composer whose Mexican Ballade and "Little Star" for piano, have met with success, has dedicated a new composition, Gavotte and Musette, to Ernest Berumen, the pianist, Mr. Berumen, who is now preparing his programs for next season, will include this number among the novelties he will introduce.

Klibansky Singers Heard

Students of Sergei Klibansky, teacher of singing, who have been heard recently, include Alveda Lofgren and Lotta Madden, who appeared as soloists with the Goldman Band on the Columbia Green; Virginia Rea, who was heard in concert in Chautauqua, N. Y., and Marion Steelman, who is continuing her concert successes on the Pacific Coast.

DEFENDS LAST CENTURY

Ernest Newman Cites Masters to Prove Nineteenth Was Not "Stupid"

Composers like Chopin, Schumann, Liszt, Wagner, Verdi, Belioz, Klinka, the Johann Strausses, Franck, Brahms, Borodine, Moussorgsky, Grieg, Sullivan, Tchaikovsky, Rimsky-Korsakoff, Elgar, Puccini, Wolf, Debussy, Delius, Strauss, Sibelius and Scriabine; conductors like Richter, Bülow, Strauss, Weingartner, Colonne, Lamoureux, Mahler, Wood, Ronald, Beecham and Nikisch; singers like Mario, the two de Reszkés, Maurel, Battistini, Tamagno, Caruso, Patti, Melba, Tetrazzini, Lilli Lehmann, Niemann and Santley; instrumentalists like Chopin, Liszt, Sarasate, Joachim, Kreisler, Pachmann and Busoni, and hosts of others—these constitute the answer of Ernest Newman to the French critic who referred to the last century as "the stupid nineteenth century."

In the London *Graphic* of June 17 Mr. Newman admits his belief that Dean Inge's challenge—to name a single living person under fifty who can be called great—will not easily be met, adding his own opinion that there is hardly a living composer under fifty whom he would call great, or admit possesses the possibility of greatness. For "your great man, as Tennyson said, is great not only in virtue of his quality, but of his quantity: the first-rate brain energizes not only hotly, but continuously. I cannot see this regular high-class energizing, year after year, in any of the younger composers—the sort of thing that Bach and Beethoven and Wagner and Brahms and Mozart seemed to do so easily." The younger composers have done some fine work, but, he contends, it has been fitful, "and the really great man is never that."

Daisy Krey Summering in Roscoe, N. Y.

Daisy Krey, contralto, is spending her vacation in Roscoe, N. Y., where she is preparing her programs for next season. Her concert activities which will open on Sept. 4, in a radio concert from the Newark Broadcasting Station, will be under the direction of the Betty Tillotson Concert Bureau.

Steel Jamison in Newark Radio Concert

Steel Jamison, tenor, accompanied by J. Warren Erb, accompanist, was heard in a radio concert from the Newark Station on the evening of July 24. Mr. Jamison will spend the month of August with his parents in Indiana. His activities next season will be under the management of the Betty Tillotson Concert Bureau.

Raymond Burt to Play Here After Study Abroad

Raymond Burt, American pianist, who has been studying and appearing in concert in Europe for the past two years, will make his re-entry into the American concert field in recital in the New York Town Hall on the evening of Oct. 23. He will appear under the direction of the Wolfsohn Musical Bureau.

Telmanyi to Visit Pacific Coast Cities

Emil Telmanyi, violinist, will make his first tour of California next winter, under the direction of the Beheym-Oppenheimer management. The violinist will begin his three weeks' engagement on the Coast the first week in December.

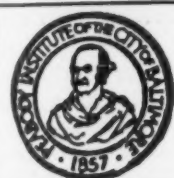
Goldina de Wolf Lewis to Teach in Raleigh, N. C., Next Season

Goldina de Wolf Lewis, soprano, has accepted a position as vocal instructor at Meredith College, Raleigh, N. C., beginning in the fall. Her schedules will be arranged to permit her to accept concert engagements, a number of which have already been booked.

Spalding Completing Work for String Quartet

Albert Spalding, violinist, who will return for a tour of America in the fall, is spending the summer at his villa in Florence editing and phrasing a number of the classical concertos and adding cadenzas of his own. He is also completing a composition for string quartet which will have its first hearing in the fall.

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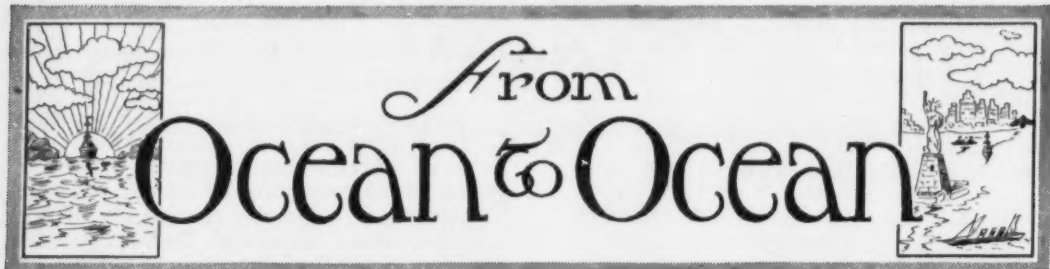
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EDNA WOOLEY-LIEURANCE, Soprano
GEORGE B. TACK, Flautist



KANSAS CITY, Mo.—The vocal pupils of Edna Forsythe appeared in an interesting recital recently.

NEW BRITAIN, CONN.—Corinne Baker of Hartford has been appointed organist at the Stanley Memorial Church.

BLANDFORD, MASS.—The singing of Mrs. S. C. Merriam was the feature of a musical program given at the Country Club. Mrs. J. F. Addie was her accompanist.

SHELTON, CONN.—The park commissioners have organized a scheme for band concerts in the parks during the summer months. The Ansonia Band has been scheduled for the first of these concerts.

SHERMAN, TEX.—William Mitchell, tenor, gave a recital in Kidd-Key Auditorium under the auspices of the Travis Street Methodist Church. Clara Philips of Kidd-Key College was accompanist.

SELMA, ALA.—Henrietta Harper of Selma recently attained a scholarship record at the New England Conservatory, among a class of ninety students. She was a graduate from the piano department.

TORRINGTON, CONN.—Grace Hand has resigned her position as organist and choir leader at the Methodist Church to succeed Helen Hosmer in a similar capacity at the First Congregational Church in Winsted.

LOS ANGELES, CAL.—J. B. Bowen, president of the Federal Photoplay Corporation, is said to have offered \$50,000 for the rights to take motion pictures of the recent opera performances in the Hollywood Bowl.

WALLINGFORD, CONN.—The Nevin Quartet of New Haven recently visited this district to sing at Gaylord Farm. The quartet comprises: Victor Valenti, tenor; Charles Kullman, tenor; Clarence Lake, baritone, and Marshall Burwell, bass.

HOMESTEAD, FLA.—The regular July meeting of the Répertoire Club was given over to American Composers and in so far as possible to resident composers of Dade County, Florida. Songs by Mrs. Ralph Polk, Mana-Zucca, and Fanny Snow Knowlton were featured.

SEDALIA, Mo.—Edmund J. Myer, vocal teacher of New York, Mrs. Myer and daughter were guests of Dr. and Mrs. E. F. Yancey for several weeks. They have now departed for Seattle, where Mr. Myer will open his summer term. While in the city, Mr. Myer devoted a portion of each day to teaching.

CHARLES CITY, IOWA.—Tom Weatherwax has been appointed instructor of music in the High School for the ensuing year. Mr. Weatherwax is at present municipal music director of this city. Plans have been made for a High School orchestra and band and chorus organizations among both the boys and the girls.

SALEM, ORE.—Francis W. Launer, son of F. W. Launer, pastor of the Evangelical Church, has accepted the position of teacher of piano and theory at Willamette University. For the past two years Mr. Launer has been teaching music at Oregon City and Canby, and previous to that time conducted a studio in Salem.

MANHATTAN, KAN.—The music department of the Kansas State Agricultural College is to have ten new practice rooms in the basement of the auditorium, as soon as the building and repair department can complete the work. A large building outside the campus will be rented by the college and used for studios and practice rooms.

THE DALLES, ORE.—Lucile Cummins presented John Crofton in piano recital in the Congregational Church recently. This student, who has been studying for less than three years, played with fine

interpretation and good technique a program drawn from the works of Beethoven, Grieg, Chopin, Paderewski, Godard, Chaminade, Bainbridge Crist and other composers.

ATLANTA, GA.—Anne Mae Farmer recently presented the following pupils in a piano recital: Frances Devitte, Kathleen Callis, Inez Pergantis, Helen Tuggle, Dorothy Price, Evelyn Baron, Hannah Baron, Bertha Gibson, Dorothy Wood and Mary Louise Parham. Miss Spencer McGaughey, violinist, was assistant soloist, and Sara Milner and Mary Douglas were the accompanists.

BIRMINGHAM, ALA.—Mrs. J. Strickland, soprano, was the soloist at the outdoor community singing and band concert recently in Woodrow Wilson Park under the direction of Gordon Erickson. She sang the "Inflammatus" from Rossini's "Stabat Mater," accompanied by the band. The band numbers included the "Magic Flute" Overture and an excerpt from "Trovatore."

EL PASO, TEX.—George Daland, organist and choirmaster of St. Clement's Episcopal Church, has been appointed to St. John's Church, Georgetown Parish, Washington, D. C., and will take up his duties there on Sept. 1. For three years, Mr. Daland was head of the music department at El Paso High School, and was formerly organist and instructor of music at Cornell University.

LIMA, OHIO.—Minette Fagan, vocal teacher, has closed her Lima House studio for the summer vacation and will spend some time in New York. Pauline Wemmer Gooding, soprano, has been coaching under the direction of Mme. Ciaparelli-Viafora of New York and Minnie Tracy, and it is understood that she contemplates the preparation of new programs in which folk-songs will be featured.

DULUTH, MINN.—The Duluth Choral Society has re-elected Charles Helmer conductor for the coming year, and has decided to give two concerts during the season. Norman Johnston, baritone, who is visiting his old friends in Duluth, has had three years of study in New York. During the holiday season, Mr. Johnston made a trip through the South and Middle West, and was warmly greeted.

REDLANDS, CAL.—Roy B. Kendall has been chosen as choir director for the First Presbyterian Church and will sing tenor in the quartet. Hilda Wedberg has been re-appointed as soprano. Vera Van Loan will succeed Margaret Eneroth as organist owing to the latter's ill-health. Hazel Glenn, Clyde Gundlach, and Mary Rogers, pupils of Grace Eaton, were heard in piano recital, in numbers by Schubert, Rubinstein, Löw, Helm and others.

TORONTO, CAN.—The Mendelssohn Choir will include Montreal in its tour this year, for the first time. Ernest A. Richardson, associate-conductor of the Coleridge-Taylor Chorus, of which he was one of the founders, has been appointed pastor of the colored church in Woodstock, Ont., having been recently ordained. Mr. Richardson pursued his musical studies as a pupil of G. Goldstreet, Peter C. Kennedy, and Richard Tattersall.

TORONTO, CAN.—The *Daily Star* is enlarging the scope of its radio concerts, and has placed this department under the charge of Reginald Stewart, who will also conduct the *Star's* radio orchestra. Mr. Stewart has had charge of the orchestra of the Savoyards' Operatic Society, which has presented a number of Gilbert and Sullivan operas very effectively during the past two years. He was recently appointed musical director for Hart House.

HOUSTON, TEX.—Theodore Lieberman, tenor, and Leah Kaplan, pianist, pupils of Theodore D. Meyer, appeared with their teacher in a recent *Houston Post* radio concert. Mr. Lieberman's music included "Your Tiny Hand Is Frozen,"

from "Bohème," and several songs by American composers; Miss Kaplan played numbers by Grieg, Ethelbert Nevin and others, and Mr. Meyer contributed a piano solo, his own setting of "Mighty Lak" a Rose."

WICHITA, KAN.—Two recitals were given by pupils of Pauline Drew, one by boys, the other by girls. The performers were: Charles Perry, Ralph Lightner, Frank Brooks, Robert Chastain, William Chastain, Eddie Phillips, John Phillips, Junior Lorenz, Charles Lorenz, Garnet Mason, Margaret Chastain, Ruth Chastain, Carol Jones, Eula Moore, Mary Jones, Evelyn Spines, Margaret Louise Little, Eleanor Jean Smith, Lucille Johnson, Mary Ida Fitch, Grace Reed and Virginia Meek.

WATERLOO, IOWA.—There are three excellent bands in this city at the present time, and plenty of music is being given in the different parks. But as the number of these organizations is larger than the city requires, the Greater Waterloo Association has taken up the matter, and will endeavor to choose one band for these concerts. The three bands are the Waterloo Military conducted by H. G. Winans; the Greater Waterloo, of which Cal Huntsinger is leader, and the Rainbow Division, led by Lou Morgans.

ST. LOUIS.—The June recital series at the Leo C. Miller Music Studios was brought to a close recently by a piano recital by Jeannetta Gohl, who played Beethoven's Sonata, Op. 27, No. 2; Intermezzo by A. Walter Kramer and numbers by Mendelssohn, Scott, Godard, Yon, Carpenter, Rachmaninoff and Chopin. Seven other programs, given during the month, gave an opportunity for pupils from every department of the school to be heard. The special summer term, which is now in session, will end on Aug. 15. The fall term opens Sept. 1.

LINDALE, GA.—So large have been the crowds gathered for the open-air concerts of the Lindale Band on Sundays at 6 p. m. that it has been necessary to move to a larger square, and future concerts will be given outside the Auditorium, the band playing on the steps of the building. Paul Nixon of Rome is the conductor, and the players are employees in the Massachusetts Cotton Mills. A recent program included excerpts from Chaminade's "Ballet Symphonique," Luigini's "Ballet Egyptien," and other numbers. Broadus Moak played a cornet solo.

MERIDEN, CONN.—The Meriden Community Chorus, recently organized by Owen Wrinn, organist and choirmaster of St. Rose's Church, from among the singers of the local Catholic churches, has appointed the following officers: Adeline Smith, president; Louis Theisen, vice-president; Thomas J. Downey, recording secretary; Mrs. Emmett Flanagan, treasurer; Madeline Horton, pianist; Mrs. Thomas J. Downey, librarian; Frank Slater, business manager; Mrs. Thomas J. Downey, Miss Horton, Agatha Brahasey, Mrs. Flanagan and John T. Vosper, advisory committee.

BINGHAMTON, N. Y.—Chrystal Brown of Paterson, N. J., tenor, sang at the New York State Christian Endeavor convention during its five-days' sessions in the Kalurah Temple, and impressed his hearers by the expressive quality of his voice. Mr. Brown has frequently acted as substitute to Homer Rodeheaver, whose work as song-leader was one of the features of the sessions. Edna Coleman and Cora Ives of the Practical Bible Training School helped to make the convention's music of unusual interest. Miss Ives is a singer and leader of junior choruses, and Miss Coleman is a singer and pianist.

FAYETTEVILLE, ARK.—A concert at the School of Music of the University of Arkansas was given by Mrs. Charles Stone, Mrs. Don Parmalee and Mrs. Ed. N. Bruel, sopranos; Clela Hurst and David C. Hansard, violinists, and William Paisley and Henry D. Tovey, director of the school, pianist. The following artists appeared in a concert at the Bay View Auditorium: Olive June Lacey, soprano; Cordelia DeVol, contralto; LeRoy Hamp, tenor; Lowell Wadmond, baritone; F. Dudley Vernon, organist; Henry D. Tovey and Ethel Flentye, pianists, and Howard Barnum, violinist.

ROME, GA.—The Music Lovers' Club has re-elected Mrs. White as president. The other officers are: Lula Warner, first

vice-president; Mrs. D. A. Moore, second vice-president; Mrs. John Proctor, Sr., secretary; Alida Printup, Federation secretary; Margaret Graves, treasurer; Mrs. Howard Hull, chorus director; Lizzie Harvey, librarian; Helen Knox Spain, publicity; Mrs. W. P. Harbin, director of Junior Auxiliary; Mary Vail, associate director. Rome's first music week was received with so much enthusiasm that plans are being shaped for the second to take place in May with Mrs. D. A. Moore as chairman.

CINCINNATI, OHIO.—Eleanor Bain of Cincinnati, singer, was married recently to John W. Irvine. The ceremony was preceded by an organ program played by Adolph Stadlerman. Albino Gorno, dean of the College of Music, is spending part of his vacation in Atlantic City. A program by Mr. and Mrs. Edgar Stillman Kelley, and another by Ilse Huebner, the Viennese pianist who recently joined the faculty of the College of Music, will be among those given by the Clifton Music Club in the coming season, it has been announced by Mrs. George Walker, chairman of the program committee.

REDLANDS, CAL.—The City Band of Redondo Beach, conducted by E. A. Miller, was heard in the City Amphitheater in a program which included a Massenet overture, the Pilgrims' Chorus from "Tannhäuser," excerpts from Gounod's "Faust," three dances by Edward German and Weber's "Invitation to the Dance." Ethelyn Ostrom, formerly of the San Carlos Opera Company, was the soprano soloist, and cornet and flute solos were given by George Pecho and W. E. Hullinger. The concert, which was arranged for by the local Chamber of Commerce, was complimentary to the people of the community.

MIAMI, FLA.—The *Metropolis*, one of the daily papers of the city, has established a broadcasting station for radio concerts, and among the local artists recently heard in these concerts were Iva Sproule-Baker, Ruby Showers Baker, Adelaide Clark, Eleanor Clark, Mrs. John Livingston, Frances Tarboux, Louise Tarboux, Charles Cushman and Robert Zoll. Mrs. Safford gave the first of her summer series of pupils recitals at the Y. M. C. A. Auditorium, when the following participated: Hilah Helen Wilson, Alve Lee Hefty, Billy Jones, Daniel Nichols, Willie Becks, Ikey Jones, Beth Jones, Corinne Faudel, Theodore Saldenberg and Clara Cohen. Half of the program was devoted to compositions by Grace Porterfield Polk and Mana-Zucca.

PORTLAND, ORE.—Loris L. Gratke, violinist, pupil of Kneisel, recently returned from New York and played before a number of invited guests at the Boone Conservatory. She exhibited power, facile technique, and expression in the Max Bruch Concerto in G Minor, the Andante from Lalo's "Symphonie Espagnole," and Kreisler's "Tambourin Chinois." Ella Connell Jesse presented eighteen piano students in recital at the Bush & Lane Salon. Three of the students had also studied with her assistant, Thelma B. Erickson. Those on the program were La Verne Bennett, Dorothy Peets, Allan Durham, Isabelle Wohlge-muth, Louise Esbenschade, Juanita Stafford, Elizabeth Cantrell, Mary Bo Dine, Simeon Cantrell, Ellen Rosenberg, Elliott Bo Dine, Carol Schoene, Hadley Cantrell, Ruth Conrad, Florence Jacobs, Eugene Armstrong, Margaret Bo Dine and Carl Dahl.

PORTLAND, ORE.—Elsie Lewis presented the following violin students in recital at the Lincoln High School Auditorium: Geraldine Hinkston, Harriet Bracken, Olive Sims, Clotilde Curry, Roderick Lamont, Frances Sims, Charlotte Cobb, Robert Hosford, Edna Hayes, Ethel Crane, Frances Lewis, Frances Smith and Arnold Dinimen. Katherine Lewis Entler was accompanist. Vesta Sonne, piano pupil of Eleanor Vincent Arneiter, and Mrs. C. C. Benedict, soprano, and Paula Schmalz, contralto, pupils of Blanche Cohen, were presented in recital at the Bush & Lane Building. Miss Sonne played with fine effect numbers by Schütt, Schumann, Grieg and others, and Mrs. Benedict and Miss Schmalz sang each two groups, principally modern songs. Genevieve Gilbert presented Mrs. M. L. Goodwin, soprano, in recital in the Bush & Lane salon. She was assisted by Bernice Mathesen Bailey, violinist, accompanied by her sister, Margaret Mathesen, and Lucile Cummins, pianist and accompanist.

"All-American Programs No Help to Composers"

Coddling of Native Music Makers Condemned—Encouragement of a Kind That Discourages Audiences—Standards Must Not Be Lowered for Sake of Home Output—The American Composer Declared the Victim of His Friends

CODDLING of native composers is condemned and all-American programs are particularly opposed in an article, "The American Composer: The Victim of His Friends," in the *Musical Quarterly* for July, written by John Tasker Howard.

Encouragement of the American composer, he states, is to-day a most widely discussed topic. Societies are formed for a proper hearing of his music, festivals are arranged with American programs, singers invariably have an "American Group" at their recitals, and the advance bulletins of orchestral seasons announce a number of native works. Such movements mark the inevitable reaction from the all too recent foreign domination of our musical life.

Our young nation was compelled to import foreign musicians and teachers, and it was but natural that these musicians and teachers should have brought with them the traditions and musical literature of the Old World. Young politically and economically, America was young in culture also. Consequently, even as we grew older, it was difficult, in some cases impossible, for native art to secure recognition. The public demanded the foreign label; a demand by no means confined to art-products. Importers of commercial wares have always thrived on the magic of a Paris or London trade-mark.

Although snobbishness toward American music dare not openly speak its mind to-day, we know that it still exists. To some critics and music-lovers America spells immaturity and mediocrity. Approval is too often accompanied by a patronizing condescension that irritates both the composer and his rapidly increasing number of friends.

These friends of the American composer have valiantly fought the hostile attitude, and during the World War the reaction had its culmination. At that

time recognition of native art became a question of patriotism, but while much has been accomplished in the right direction, we have not yet arrived at the point where the American composer always secures the proper kind of hearing. We sometimes overwork our enthusiasm in his behalf, and our efforts to help him may prove a boomerang.

The propaganda activities of the war period gave the American enthusiasts their cue, for well organized publicity campaigns had brought astonishingly successful results. These campaigns served their purpose in selling Liberty Bonds, and they raised funds for the Red Cross and other war activities. Some fields, however, will not allow of too much artificial cultivation. Art is like a flower—if its growth is forced, it becomes delicate, and consequently short-lived.

We are to-day seeking to force the growth of American music. The American composer and his public are suffering from an acute case of *propaganditis*.

It is so unnecessary. There is undeniably creative musical talent in our country, and there will be still more as time goes on. One may say that the American composer does not receive his due in time, but is that peculiar to the American composer? Did Wagner gain immediate recognition? Was Hugo Wolf's first song hailed as a masterpiece? Remember that friends of this great song writer financed the publication of his songs.

Too much ill-advised, though well-intentioned propaganda may make the word *American*, when applied to music, a millstone about its neck. A few years ago a man would have been apt to stifle a yawn when told that he was to hear an American composition. To-day he may stifle a yawn because he is so surfeited with hearing of his duty to native composers. It is far easier to combat snobbishness than *ennui*.

Mediocrity Classed with Genius

Ill-directed efforts to obtain recognition for our composers have classed mediocrity with genius. Both are American, therefore we must admire them equally. I contend that it is not a sign of patriotism to applaud the mediocrities of contemporary composers; by so doing we injure our real genius. It is because the American public has had inferior music forced upon it, that it gives polite, perfunctory applause to the native masterpieces it hears. With genius, of course, we can fairly class that high degree of talent which occasionally, in its lifetime of production, gives birth to a great and much loved work. Such talent deserves its opportunity.

Concert givers often include American works on their programs from a sense of duty. With so many native compositions available, that duty has not been difficult to discharge, but those responsible for the programs are not always as careful as they should be in their choice of pieces.

I recall a recent conversation between a noted music critic and an eminent conductor. The critic remarked that attending concerts in the unseasonably warm weather had exhausted him.

"Ah, but in addition to the hot weather," the conductor replied, "I am rehearsing an American program."

This remark was made in jest, no doubt, but it reflects an attitude. Conductors, pianists, singers and violinists expect praise for their patriotism in including American works on their programs. Why should they be praised? If American compositions are worthy of a place on programs the artists reap the benefit of having found good concert numbers; if the American works are not worthy of a hearing, those who play them should be pulled from their platforms for the injury they are doing American music and for lowering their own artistic standards.

Praise, indeed! Is it not a privilege to have good music to play? Is it a duty to play mediocre music? Why use the word *American* at all? Music is music—good, bad or indifferent. Coddling mediocrity, and placing it in the same boat with genius, will not help genius.

All-American Programs

There have been many of these All-American programs presented within the past few years. Their object is evident and their intent worthy. Those who give the concerts aim to insure our composers a sympathetic hearing. It is said that Edward MacDowell did not wish his works played on a program exclusively devoted to American compositions. He felt that unless his music could bear comparison with other numbers of a program it had better not be played at all.

It is not the All-American program (how it sounds like a football team!) that will make for the advancement of native musical art. The object of these affairs is too obvious. Far better for the concert-makers regularly to include one American work on each program, without a label, for then will the public find for itself that the work is good. When a man has the pleasure of making his own discoveries, without being told what he must like, his liking will last longer and he will ask for more.

The point may be made that the more hearings the American composer is given, the more he will be encouraged to write; that even though a deluge of mediocrity results, there will be a certain percentage of genius. I doubt it. In a recent issue of the *Musical Quarterly*, A. Walter Kramer expresses the opinion that we are writing too much music in America to-day. He points out that with the prolific comes the mediocre, hand in hand. I think Mr. Kramer is right. If the vast amount of music brought forward each year were an indication of quality, our fears for the future of American composition would be groundless. Let the composers write and write, and then write still more, but let them save the bulk of their work for their own portfolios. Far better to be known to the world for five masterpieces than for a thousand mediocrities.

The average song recitalist is a serious offender. In many cases he or she starts with a group of songs from the old masters—early Italian or old English. On second appearance she or he sings a group of *lieder*, and the third part of the program is devoted to songs from the French school. Then appears the final set—the American group. If this fits in logically with the scheme of things (a modern group for final appearance), very well, because then there is an artistic justification. If the list is chosen to represent the song literature of various nations, that is again a valid reason, and since America is the youngest nation, and its musical product the most recent, its songs would chronologically belong at the end of the program.

But how often does the singer put these songs at the end because he or she feels that they must be gotten in somewhere, and because the singer knows that the publishers will advertise the fact that she or he sings their songs? The critics have departed, and all the audience except the invited guests (who at the debut, we admit, form the bulk of the listeners) has gone home, but our recitalist has done her duty—she has sung at least six American songs. Under such conditions I wonder how far the cause of American music has been advanced!

A composer recently selected four of his songs, and sent copies to a list of twenty singers, with a note asking that they examine his compositions. He said that he would be very much pleased if the artists found them suitable for use on programs. He received one reply.

"Very well," he thought, "they do not

like my songs. I cannot expect that they will sing them."

A few weeks later this composer sent the same songs to four other singers, and suggested that if they liked the songs, and could use them in concert, the recitalists send their photographs for use in a circular the publisher was planning to devote to concert artists who programmed the compositions. Within a week's time the composer received four photographs, four letters of commendation and four assurances that the songs would be used in public. I wonder if Edward MacDowell ever promised advertising to singers who sang "Thy Beaming Eyes" or "The Sea."

Avoid American "Label"

We must give the American composer every chance. It is our duty not only to him but to ourselves. There are worthy American compositions and more are being brought forward every year. Play them, sing them, but do not label them. If American music is given a fair hearing, unaccompanied by undignified, blatant trumpeting, it will be sympathetically received and get the appreciation it deserves.

We are a little too self-conscious about our art in this country. In music we think too much about an individual "school" of expression. We cannot by taking thought add a national individuality to our artistic stature. Such things must come from within us; we cannot order an idiom as we would a suit of clothes. In our early days we imitated the German composers, and we found them good models. When the war came, with its reaction against all things Teutonic, our composers turned to the French for patterns, and now we have an army of Debussysites. This is inevitable, for the real American school will appear only in the due course of years. Our literature already shows marked individuality; the American novel, the American short story, the American drama are facts. They developed unconsciously, and we shall have an American music also if we stop thinking about it.

In this connection it is interesting to read what a Frenchman, Pierre Las-serre, says about French individuality, coming as it does from a nation whose characteristics of musical expression are easily distinguished. In the preface of his recent book, "The Spirit of French Music" (Dutton), the author addresses his countrymen as follows:

"It is right to be French in everything, but one must not be so of set purpose. . . . The French spirit, French taste—these are things that do not define themselves into formulae. It is not that they lack body and reality; on the contrary, their reality as we see it in history is too much alive, too overflowing—and how should we recognize it in history if we did not feel it stirring within us? There is nothing more real, more distinct than the physiognomy of an individual, especially if a superior personality shines through his features. But that is a thing that is felt and cannot be defined."

To return to the recitalist. If he will select his programs from the works of all nations, *having examined them all with equal care*, he will choose a fair proportion of American compositions; not necessarily because they are American, but because they belong to a class of music he needs for his recitals. When American music is performed because it is good music (and it can be performed for such a reason) then will the cause of American music advance itself, in an entirely natural growth. Then will the term *American* cease to be the signal for applauding mediocre music, the patronizing attitude will disappear, and our fellow nations will recognize that our musical output can keep pace with theirs.

The American composer is a problem only as we make a problem of him. He exists and he will continue to exist. Encourage him, but be sure that he does not receive the kind of encouragement that discourages his public.

Beatrice Martin, soprano, is spending part of the summer in Raymond, Me., studying with Joseph Regneas. She is preparing new programs for the forthcoming season, for which many concert engagements have already been made.

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VICTOR RED SEAL RECORDS

People And Events in New York's Week

Engagements of German Opera Company Announced

The Manhattan Opera House, now the property of the Scottish Rite Masons, has been secured by George Blumenthal, operatic manager, for the New York season of the opera company which he is bringing from the German Opera House in Berlin for an American tour next season. The company will give sixteen performances in New York beginning on Feb. 12. Its tour will open earlier, on Jan. 29, in Baltimore, with subsequent engagements in Washington and Philadelphia. Mr. Blumenthal is scheduled to sail on July 29 on the Caronia for Berlin where he will complete arrangements for the tour with Georg Hartmann, manager of the German Opera House.

Organist Sues New York Church Trustees

Ward Stephens, for ten years organist of the First Church of Christ Scientist in New York, has instituted a suit for \$100,000 damages in the Supreme Court of New York State against several trustees of the church, charging them with damaging his reputation and earning capacity and with malicious conspiracy to "spread gossip." In his complaint, Stephens claims that he was discharged in 1920 from his post on grounds which he was unable to learn. The trustees named in the suit are Galen M. Harris, James M. Marshall, Ida M. Titus, Louis Lowy, Lucy M. Sheldon, Charles F. Brown, Otto Van Campen, Gertrude M. Verrall, and Helen Post.

Opera and Dance Music at Capitol Theater

This week's program at the Capitol Theater begins with the overture to "Faust," played by the Capitol Grand Orchestra under the baton of David Mendoza, William Axt or Joseph Klein. Alexander Oumansky has adapted choreography to Paderewski's Minuet, in which Mlle. Gambarelli, Thalia Zanou, Mr. Oumansky and members of the Capitol Ballet Corps appear. An arrangement of Cadman's "At Dawning" is sung by Gertrude Lang, soprano, and William Robyn, tenor. The orchestra contributes an interlude in the form of excerpts from Victor Herbert's "Fortune Teller." Special settings for these numbers have been designed by Clark Robinson.

Marion Carley Married to Willem Durieux

Announcement has just been made of the marriage of Marion Carley, pianist, to Willem Durieux, cellist, on April 3. Mrs. Durieux is a pianist of ability, having been heard often in Boston before coming to New York last year. She has appeared upon programs with Frances Alda, soprano, Mr. Durieux, and other artists. Mr. Durieux has just been engaged as first solo cellist of the Musical Society of New York which is to make its first appearance next fall under the direction of Dirk Foch.

Goldman Band to Give All American Program

The New York program of the Goldman Band on Aug. 30, on the Columbia green, will be devoted to American composers. It will include excerpts from Victor Herbert's "Babes in Toyland," MacDowell's "To a Wild Rose," Hosmer's "Southern Rhapsody," and other numbers by Edgar Stillman Kelley, Hadley, Saenger, Sousa, Goldman, and Skilton.

Hughes Students Give Programs

The weekly recital at the Edwin Hughes studio on July 7 was devoted to the playing of four piano concertos by four of the most advanced pupils with Mr. Hughes at the second piano. Alton Jones was heard in the Schumann Concerto Allegro, Op. 134; Dorsey Whittington played the Rimsky-Korsakoff Concerto, and Sascha Gorodnitzky and Jennie Seidman the Weber Concertstuck and Liszt's Concerto in A, respectively. On July 14 Miss Seidman was heard in

an individual recital, playing a Beethoven Sonata, a Schumann work, Brahms' Intermezzo in E Flat and Balade in G Minor, and Chopin's Impromptu in C Sharp Minor, a Berceuse and the "Butterfly" Etude. Miss Seidman disclosed a clean and facile technique, rising to a high standard of excellence in the Chopin numbers. Fanny Dillon and Marion Bauer, composers, were guests of honor.

Lanham Students in Recital

Voice pupils of McCall Lanham were heard in recital in the Auditorium of the American Institute of Applied Music on the evening of July 19. The program, which included "Vergebliches Ständchen," by Brahms, Wagner's "Träume," Massenet's "Ouvre tes yeux bleus," "Aus meinen grossen Schmerzen" by Franz, "The Last Hour" by A. Walter Kramer, and numbers by Watts, Kursteiner,

Woodman, Speakes, Elgar and others, was presented by Mrs. Eugene Bascho, Frederick J. Hanlon, Mrs. Grace McManus Smith, Charles Brandenburg, Mrs. Gladys L. Davis and Mr. Lanham.

Haywood Lectures on "Universal Song"

At the invitation of Charles H. Miller, director of the music department of the University of New Jersey Summer School, Frederick H. Haywood, conducted the classes in voice culture on July 12, using his book, "Universal Song," as text material. In the evening he gave a lecture on voice culture as an academic subject before the student body of the summer session, with demonstrations by members of the class. Mr. Miller is director of the music department of the Rochester, N. Y., schools, where he has introduced the "Universal Song" classes in the high schools under the supervision of experienced voice teachers.

Peter Kurtz and His Work

By NINA LOUISE BENSON

BEING very much interested in a community orchestra that has been started in Auburn, N. Y., through the enthusiasm, love and enterprise of Peter Kurtz, I am writing to tell you about it, so that through your influential and far-reaching magazine the knowledge of Mr. Kurtz's splendid work may come to others and inspire them to do for their towns what Mr. Kurtz has done for ours, namely, to create among the children of all classes of people a real love and appreciation of good music, eliminating from their minds the old abhorrent idea of the drudgery of daily practice and imbuing them with the happier idea that music is a big part of life's fun and life's joy.

Mr. Kurtz knows that one might talk this sort of thing forever to a child and that the child mind would not grasp it unless an orchestra for children were started which any child who played well enough could join, thus awakening and stimulating keen interest in music and arousing each child's ambition to excel. I had read notices of this children's orchestra in our local papers, but confess I read them doubtfully. Having taught beginners on the violin myself, I could in imagination "auricularize" that orchestra and had no desire to hear it! One evening, however, I worked up my courage to the sticking point and went to hear it. There were four first violins that night (many of the children were away) and eleven second violins all tuning at once with no assistance whatever from Mr. Kurtz. "Horror!" I thought, "I hope Mr. Kurtz will have mercy on the audience and tune all those violins before he lets the children begin to play."

Mr. Kurtz did nothing of the kind. Does a conductor ever tune the instruments of his orchestra? These children are taught self-reliance. Given the "a" on the piano they must do the rest themselves. When I saw Mr. Kurtz step to the conductor's place and raise his baton I shivered. I expected a noise like the howling of dervishes to fill that concert hall.

Bold and Confident Attack

To my amazement I heard a bold, confident attack, inspiring joyousness of rhythm, clear smoothness of tone and remarkably good intonations. I relaxed and leaned back in my seat to give myself up to an evening of unexpected pleasure. From time to time I glanced about at the faces of the people, many of whom were parents or relatives of the little performers in that orchestra, and most of whom had worked hard through the day with nothing very bright to look forward to when evening came, and as I saw those tired faces smile as the music gradually stirred the people from their weary, apathetic torpor, some wonderful words of Carlyle rushed through my mind: "To make some work of God's creation a little fruitfuller, better, more worthy of God; to make some human hearts a little wiser, manfuller, happier

—more blessed, less accursed! It is work for a God."

This is the work Peter Kurtz is doing. While teaching the children the best music he is nevertheless rapidly ridding the grown-up people's minds of that false idea that has for so long prevailed among the ignorant and educated alike, that classical music was only for a few and that, in fact, no music could be enjoyed or appreciated excepting by a particular little bunch of persons who had a particular talent for or a particular knowledge of the art. What utter nonsense! We don't all go to work to study botany to enable us to love flowers; nor do we have to know astronomy to be thrilled by a sunrise or, at night, to be enraptured by the mystery and the glory of the stars.

"These earthly godfathers of heaven's lights
That give a name to every fixed star,
Have no more profit of their shining nights
Than those that walk and know not
what they are"

applies to music as well as to astronomy.

Music and Home Life

My thoughts flew back to that orchestra of long ago that Thomas Mott Osborne conducted, and I recalled a little boy who used to play in it named Peter Kurtz. I remembered hearing Mr. Osborne say one day, "Peter Kurtz is going to amount to something some day." Mr. Osborne's prediction has proved true. If Peter Kurtz keeps on and is not hampered in his work among our school children by grumbling, selfish, taxpayers who declare that "music in our schools is bosh!" I believe a day will come when many a family among us will regard music as one of the prime essentials of home life and will buy a piano or a violin for their children this year and let a parlor-carpet wait till next! (Does my faith in spiritual, life-giving things go far enough to predict that people will ever mortgage their homes for a violin instead of for an automobile?) When I went home after hearing that orchestra the other night I was full of Whitman's "Joie de vivre" with which those children's playing had inspired me—and more than joy, Faith—such faith as finds expression in a little poem I ran across the other day which I quote thinking it so truly applicable to the work of Peter Kurtz:

"This I believe: we tend to grow our dreams
No matter how remote fulfillment seems.
It matters not the drought or storm that yields,
Small hope of promise for the harvest fields,
Have we the faith amid the parching heat
To glimpse the small, green blades up-thrusting sweet,
And smile secure through driving winds and hail
In simple trust, too deep of root to fail
Then I believe that somehow, soon or late
There comes reward to dreamer-souls that wait
To each who dared to hold the vision plain
There dawn his golden fields of bending grain"

But Peter Kurtz is not only dreaming—he is working, and working hard.

WILL TOUR EUROPE

Sowerby and Hanson to Visit Festivals with Lamond

Felix Lamond, director of the music department of the American Academy at Rome, with Leo Sowerby and Howard Hanson, holders of the music fellowships there, have left Rome for an extended tour of Europe, according to a letter written by Gordon Steven, director of the Academy. The three will attend the festivals conducted at Vienna, Munich, Salzburg, Cologne, Bonn, Amsterdam, Gloucester, London and Leeds, and Major Lamond will introduce Mr. Sowerby and Mr. Hanson to the leading conductors and composers of Europe.

Before his departure, Mr. Sowerby presented at the Academy an interesting suite of four works for piano on impressions of Lake Superior. Already, according to Mr. Steven, Mr. Sowerby has formed a circle of admiring friends among the younger Italian composers.

Among the recent gifts to the Academy has been one of 30,000 lire from Myron Taylor for the purchase of pianos for the department of music.

Florence Easton and Francis MacLennan Returning to America

Florence Easton, soprano of the Metropolitan Opera, and her husband, Francis MacLennan, tenor, were scheduled to sail from London for America on July 21. The cancellation of their operatic engagements abroad was precipitated by the chaotic political and artistic conditions in Germany, and by the news of the serious illness of Mr. MacLennan's mother at their home in Port Washington, L. I.

Mme. Easton will open her American concert season on Sept. 20, instead of a later date originally planned, due to her returning from Europe about the first of August. She has been engaged to give a recital before the Philharmonic Society of Philadelphia in the spring.

American Pianists Honored in Australia

Guy Maier and Lee Pattison, pianists, who are now on a tour of Australia and New Zealand, were given a formal welcome by the Musical Association of New South Wales upon their arrival in Sydney. About 300 guests were present to meet the artists and hear the short program. J. Hugh McMenamin, president of the association, made the address of welcome. The Lady Mayoress (Mrs. W. P. McElhone) of Sydney, gave a tea for Mrs. Maier and Mrs. Pattison in the Town Hall soon after their arrival. A program was presented by Clifford Lathlean of the N. S. W. Conservatorium, and Lillian Gibson, contralto. More than 100 guests were present.

December Dates for Paul Althouse

Following his appearance as soloist with the St. Louis Symphony in December, Paul Althouse, tenor, will take part in a performance of Haydn's "Creation" in Des Moines, Iowa, after which he will return East to spend the holidays with his family, seeing them for the first time since leaving for his Australian tour this month.

Minnie Carey Stine Sings in New Jersey Concert

Minnie Carey Stine, contralto, was soloist with the Essex and Sussex Orchestra in a concert at Spring Lake Beach, N. J., on the evening of July 16. Her numbers were an aria from Meyerbeer's "Le Prophète," "Se tu m'ami" by Pergolesi, and "Bring Back My Love to Me," composed by Joseph Carl Briel and dedicated to Miss Stine.

Phoebe Crosby at Massachusetts Resort

Phoebe Crosby, soprano, is spending the summer at Beach Bluff, Mass., where she is resting and preparing programs for the coming season. Miss Crosby, who has been under the management of Walter Anderson for several seasons, has been released from her contract and will appear under the management of Antonio Sawyer, Inc. Her engagements include recitals in New York, Boston and Chicago.

Fall Engagements for Marie Sundelius

Among the concert engagements which have been booked for Marie Sundelius, Metropolitan soprano, for next fall, are recitals in Minneapolis, St. Paul, Appleton, Wis.; Springfield, Ohio; Washington Court House, Ohio; Bradford, Pa.; Jamestown, N. Y.; Bridgeport, Conn.; Utica, N. Y., and Providence, R. I.

AMERICAN COMPOSERS WIN NOTICE ABROAD

Works to be Represented in New Issue of French Musical Publication

Recognition of American composers is becoming widespread abroad. Further evidence of this comes in the announcement of the publishers of *La Musique de Chambre of Paris* that a number of contemporary Americans will be represented in their forthcoming issue, the third of the series. According to the Fine Arts Importing Corporation of New York, the volume will be ready early in the fall.

The music embodied in *La Musique de Chambre* is gathered from the works of the moderns of all nations, and a selected list of hitherto unpublished works of the old school copied from manuscript or selected from the original editions. The field covers literature for piano, voice, violin, cello and ensemble. Chief among the considerations that dictated the launching of this enterprise was the desire to enable young composers to find a publisher. Among the associate editors are Joseph Bonnet, Marcel Dupré, Manuel de Falla, Arthur Honegger, Vincent d'Indy, Joseph Jongen, G. Francesco Malipiero, Adolfo Salazar and Paul Vidal. The publication is issued twice a year, and each edition contains 600 folio pages.

The research for ancient works is conducted in libraries and museums and in private collections of manuscripts, and many noteworthy compositions have been discovered in this fashion. The second volume contains a quintet by Michel Haydn, brother of Josef Haydn, fragments of two Sonatas by Rossi Romano, and piano compositions by Méhul. Among the moderns represented in the

collection are Labey, Migot, Moreau-Febvre, Honegger, Jean Dere, Milhaud and Masson.

Edward Powell Lee Receives Appointment at Macon, Ga.

BIRMINGHAM, ALA., July 22.—Edward Powell Lee, for more than two and one-half years' director of music and assistant to the pastor of the Southside Baptist Church of Birmingham, has resigned, and on Sept. 1 will take up work at Macon, Ga., as director of music and associate pastor of the First Baptist Church in that city. He has accepted the position, to which he was elected by the board of trustees of Mercer University at their May meeting, as head of the department of gospel music and Sunday-School pedagogy. In addition he will also direct the University Glee Club. Mr. Lee who came to the Southside Baptist Church in February, 1920, is a graduate of Mercer University and taught courses in music during his days there. Before taking up his work he will visit some of the leading Sunday Schools over the State.

Dunbar Opera Company Gains Favor in Louisville, Ky.

LOUISVILLE, KY., July 22.—The Dunbar Opera Company, which opened a ten weeks' season at Fontaine Ferry Park three weeks ago, has developed in both worth and drawing power as the season has progressed. The operas given are for the most part lesser known standard works, interspersed with old-time favorites. "Ruddigore" was the attraction this week, with "Falka" promised for next. The casts are made up of singers whose voices are fresh and whose acting is sincere. There is a large chorus and a good-sized orchestra, which is led by Mr. Dunbar. HARVEY PEAKE.

Passing of Alice Miriam Cuts Short Career of Promise on Opera Stage

Young American Soprano Gained Prominence at Metropolitan as Result of Eleventh-Hour Appearance as "Snow Maiden"—Toured with Caruso in 1920—Achieved Success with Ultraist Songs



Photo by Mishkin

Alice Miriam, Soprano of the Metropolitan Opera Company, Who Died in New York, July 22

DEATH closed the career of one of the most promising of the younger singers at the Metropolitan Opera House, when Alice Miriam, soprano, succumbed late Saturday night, July 22, to complications which followed an attack of acute appendicitis. Two operations were performed, the first a week before her death and the second on Saturday morning, when it was found that septicaemia had set in. She failed to rally from the second operation, although a day earlier she had been regarded as on the way to recovery. She was 28 years old.

Miss Miriam was born in Glendale, Md., and her full name was Alice Miriam Finch. She dropped the family appellation when she began her career of music

abroad. Part of her youth was spent in the Middle West, and it is said by friends that she was "discovered" when thirteen years old while singing with her sister in a recital at Battle Creek, Mich. A wealthy Chicago woman, Mrs. R. T. Crane, is credited with having made possible her studies abroad. She went to Rome and Milan and prepared herself for opera. Before she left Italy five years ago she won a measure of recognition as a promising young artist.

Attention was first directed to her in this country when she toured with the late Enrico Caruso in the fall of 1920. She was subsequently engaged for the Metropolitan, and in the season of 1920-21 was cast for small parts and appeared at one of the Sunday night concerts with success. Last season brought her a larger opportunity when, at the first matinée repetition of "Snégourotchka," one of the novelties of the year, Lucrezia Bori was too ill to sing the rôle of the *Snow Maiden* and a substitute had to be found. On an hour's notice, Miss Miriam assumed the part and sang and acted it to the satisfaction of a huge audience. Subsequently she was rewarded with the rôle of *Micaela* at one of the performances of "Carmen." No effort was made to rush her ahead, but it was felt at the Metropolitan that she was destined for larger parts and that her career was unfolding before her. She concluded her first two-year contract last season and had been re-engaged by General Manager Giulio Gatti-Casazza for three years more.

In addition to an attractive voice of an individual and somewhat peculiar quality, which seemed to match a distinctive and unusual personality, and evident gifts of interpretation, Miss Miriam was a musician of exceptional attainments. An evidence of this was her singing of three futuristic songs by Szymanowski at the *intime* given last January by Poldowski and others at Town Hall, when Carpenter's "Krazy Kat" Jazz-Pantomime had its New York premiere. These songs were so difficult and perplexing that many critical listeners wondered how Miss Miriam sang them at all, yet she presented them with the utmost smoothness and with a curious air of detachment which invested them with a mysterious quality that greatly enhanced their effect.

Funeral services for Miss Miriam were held at the home of the singer's father in Maryland, where the body was taken. As virtually all of her musical associates were out of the city at the time of her death, no plan for obsequies in which they could participate was brought forward.

PASSED AWAY

Edward H. Blake

BANGOR, ME., July 22.—Edward H. Blake, lawyer, financier and musician, died at his residence in Court Street on Tuesday, at the age of sixty-six. Mr. Blake was of remarkable abilities in many varied fields of life. His financial activities as president of the Merchants National Bank were well known; but he also possessed wide knowledge of music and literature, and was the composer of many songs, sacred and secular and a writer of verse. He was a cellist of ability, having studied that instrument some years ago under Adelbert W. Sprague, and he was an accomplished organist. In his home in Court Street, he possessed a fine pipe organ.

Born on July 8, 1856, he received his preliminary education in the Bangor public schools. He attended Bowdoin College and was a member of the class of 1877, and a classmate of the late Admiral Robert E. Peary, discoverer of the North Pole, with whom he continued associations up to the time of the latter's death, many times entertaining him at Bangor and on his yacht *Aria*. Mr. Blake received his legal education at Harvard University and Albany Law School, receiving from the latter institution the degree of LL.B., and for a number of years he practised law.

JUNE L. BRIGHT.

B. F. Wood

BOSTON, July 22.—B. F. Wood, president and founder of the B. F. Wood

Music Co., music publishers, died on Wednesday morning at his home in Newton after two years' illness. Born in Lewiston, Me., on March 27, 1849, he received his early education in the public schools there, and later studied at the New England Conservatory. On completing his course, he became a teacher of piano and organ in Lewiston, at the same time acting for many years as organist and choirmaster of the Congregational Church in Auburn and St. Joseph's Church in Lewiston.

Coming to Boston in 1893, he organized the music company which bears his name. Branch offices of the company were opened later in New York, London and Leipzig. Until within recent years, Mr. Wood was accustomed to make trips annually to Europe in the interests of his business, represented American music publishers at the International Congress of Publishers in Europe.

He was a member of the Boston Art Club, the Boston City Club, and was one of the charter members of the Boston Chamber of Commerce. He is survived by two sisters, Mrs. Harriette W. Robinson of Newton, and Mrs. S. Addie Fowles of Auburn, Me. W. J. P.

John Brueggeman

CINCINNATI, July 22.—John Brueggeman, one of Cincinnati's oldest musicians, died suddenly on July 15. He was formerly a member of the Cincinnati Symphony, and at the time of his death held a position in John Weber's Band. Death was due to heart trouble.

W. B.

Manager of Detroit Symphony Plans Vigorous Campaign to Attract Public

DETROIT, July 22.—"Detroit unmusical? Not a bit! There is no unmusical town, and the artistic progress of this city compares very favorably with that of all the others." Such is the optimistic pronouncement, so grateful to the ears of Detroiters, made recently by William Walter, the new manager of the Detroit Symphony. "Why, in New York, Boston, Chicago, and other large centers," he said, "only about one per cent of the population attends concerts, and the percentage is less where there is no symphony orchestra. No, indeed, Detroit is far from being an unmusical city, and the outlook for next season is excellent, I assure you."

Mr. Walter has been manager of the Detroit Symphony for only a few weeks, but has already mapped out a vigorous campaign for promoting the interests of that organization and, correspondingly, Detroit. "There is no royal road to the success of an orchestra," Mr. Walter pointed out, "for persistent plugging is the only method of reaching this goal."

Among the changes which have been made, the season has been reduced to twenty-eight weeks, with fourteen pairs of subscription concerts, to be held on Thursday and Friday evenings. The soloists will include Reinald Werrenrath, Olga Samaroff, Sergei Rachmaninoff and Georges Enesco, and Bruno Walter has been engaged to conduct one pair of concerts in February.

Bringing Music to the People

One of the most difficult problems to be solved concerns the series of twenty popular concerts given on Sunday afternoons. These concerts Mr. Walter looks upon as "feeders" to the subscription series, and recognizes the importance of constructing these programs with meticulous care. Many persons have heard the Detroit Symphony for the first time upon one of these occasions, and, if favorably impressed, have joined the list of subscribers.

There are several points upon which Mr. Walter lays particular stress, the first being that these Sunday concerts, which will be conducted by Victor Kolar, must in no way compete with the Thursday and Friday evening performances. He further suggests that, while the program should be made up of worth-while compositions, they should never be so heavy in character as to keep away the public. "This season," Mr. Walter adds, "we are aiming to eliminate all long

numbers, with the exception of concertos, and perform numerous short compositions, a schedule that I think will meet with general approval. We shall try to have many singers, and a large percentage of the soloists on Sundays will be local musicians. We are reaching out for the great public, and are bending every effort toward this end."

Last season, Victor Kolar and thirty-five or forty members of the orchestra gave thirty-eight concerts in the public schools, but this season twenty-five will comprise the series. These programs, whether given in the afternoons or evenings, were preceded by lectures, and the admission fees ranged from ten to fifty cents. A motion is now before the Board of Education to set aside a small appropriation for this work, that the concerts may be made a part of the curriculum and may be given free.

Will Visit Other Centers

The efforts of the new manager in other cities have been highly fruitful. Mr. Walter is striving to organize visits of the Symphony to other parts of the state, but is confronted by a lack of auditoriums in most of the smaller towns. However, four concerts have been arranged in Ann Arbor, two in Ypsilanti, three in Grand Rapids and single events in Saginaw, Bay City, Lansing and Kalamazoo. En route to Kansas City, where two concerts will be given during Christmas week, the orchestra will play at the University of Illinois, in Urbana, and, through the efforts of Mai Davis Smith, a fund has been raised in Buffalo for the presentation of five Detroit Symphony programs. These out-of-town performances round out a total of about 100 concerts which are already scheduled for the orchestral season of twenty-eight weeks.

Mr. Walter expressed himself as mightily impressed by the enthusiastic spirit of the people who support the Gabilowitsch forces. Last year 2000 people contributed from five to fifty dollars a piece, and this year it is expected that the number will be greatly increased, for Detroiters have awakened to the fact that the orchestra is an asset to their community, and are justly proud of it. Nothing has been asked of the city, excepting a small sum from the Board of Education, a sum entirely disproportionate to the services rendered. There is a radical reduction in the budget for 1922-23, and the gross deficit is many thousands smaller than in two years. MABEL McDONOUGH FURNEY.

Pianists Come from Fifteen States for Philadelphia Conservatory Course



Some of the Teachers and Advanced Students Who Have Assembled from Fifteen States to Attend the Normal Course of the Progressive Series of Piano Lessons at the Philadelphia Conservatory. From Left to Right, Standing in the Center of the Group, Are Robert A. Sherrard and D. H. Ezerman, the Instructors for the Course, and P. D. Cone, Eastern Manager of the Art Publication Society

PHILADELPHIA, July 24.—The normal course in the progressive series of piano lessons at the Philadelphia Con-

servatory has this year attracted teachers and advanced students from fifteen states. This course has a prominent

place among those held in the summer, and has gained an established reputation. It is conducted by D. Hendrik Ez-

erman, director of the Conservatory, and Robert L. Sherrard, and brings representative teachers from all quarters.

Chamber Music Makes Strong Appeal in the West

Jessica Colbert Convinced San Francisco Success Can Be Duplicated in Other Cities—Managers Should Play Part in Establishing Local Artists—Merit to Be Found at Home

IF the Easterner were asked to hazard a guess as to the musical preferences of the smaller Western communities, chamber music probably would be last in his list. From the Western point of view, the success of Jessica Colbert in managing chamber music concerts in California and elsewhere in the Pacific states serves to emphasize again how wrong the Easterner can be.

Mrs. Colbert was a visitor in New York last week, completing various arrangements for the coming season, and during the course of her stay, told of the substantial and ever-increasing nature of the patronage given concerts of both visiting and home ensembles. Her experiences as manager of the San Francisco Chamber Music Ensemble, which Elias Hecht, the founder, plans to bring on an Eastern tour during the coming year, and in presenting other organizations, notably the London String quartet, have convinced her that chamber music is in lively demand in the West, both in the chief cities and the smaller towns.

"What has been achieved in San Francisco with the Chamber Music Ensemble convinces me," Mrs. Colbert said, "that similar organizations can be built up in



Jessica Colbert, Western Concert Manager

other cities of the Pacific slope. I believe that Western managers would find it worth while to co-operate more generally in the establishing of string quartets and other chamber music ensembles, utilizing the excellent material that is available in many communities. Of course, an important consideration is the permanence of the personnel, and every effort should be put forward to make it worth while for the same men to continue playing together over a period of years. It should not be necessary for the West to depend on the East for its chamber music, and I think that other organizations like the one in San Francisco can be formed that will compare very favorably with those which are heard in New York."

Champions Local Artists

Mrs. Colbert is in other respects a champion of the so-called local artist. "There are singers and instrumentalists in California quite as good as those who are heard in New York recital halls," she said. "Why should the western manager import a recitalist from the other side of the continent when one of equal or perhaps greater merit can be found within the state or an adjoining one? It is a mistake to regard a measure of success in New York as an open sesame to the audiences of California. In most instances, the artist must be known there, too, before concert patrons will flock to hear him. My own experience has been that two seasons are re-

quired to make or break a newcomer with Western audiences. Once established, however, he can return repeatedly.

"The same effort expended to establish equally worthy 'local' artists, might well serve to bring equal results. Here, it seems to me, is a splendid opportunity for the local managers and the music clubs to co-operate. There must be judicious selection. Every manager who has had any experience with local artists knows that many hopelessly unqualified persons will seek engagements. To unload these on the clubs would be serving no purpose; indeed, would be injurious to all concerned. Then, too, I think the clubs stand in need of enlightenment as to the relative value of artists. They frequently are called upon to pay fees which stand in no real relation to the respective standing of various performers. It would be a fine thing, and I believe the right move, for every club that has an artist-course to include one local, state or district artist of merit in the series. Decent fees should be paid for the appearances of those who are thus considered worthy of inclusion in a course otherwise devoted to imported celebrities."

San Francisco Activities

In the San Francisco theater of which she will be the manager in the new season—The Savoy—Mrs. Colbert plans the experiment of giving complimentary concerts for the guarantors, at which California and other western artists will appear. Children's concerts, in addition to the orchestral programs in the Auditorium sponsored by Mrs. Colbert, will be another of the innovations at the Savoy, which will be operated by the newly organized San Francisco Theater Guild. It is also likely that some performances of opera, which do not require a larger auditorium and stage, will be given in connection with the efforts now being made to continue the organization that recently gave performances in the Greek Theater at Berkeley. The children's concerts in the Auditorium this season will be increased from three to four, with the possibility that still others will be undertaken by the municipality.

"The West must do something of its own in music," Mrs. Colbert said. "And it must do more than it has undertaken

before. Artists from the world over will continue to find it fertile soil, but western aspirations will not be content with that. We are avid listeners, but we must make our own music as we go."

B. B.

OPERA IN FOREST PARK

St. Louis Applauds Revival of Work by Johann Strauss

ST. LOUIS, July 23.—Johann Strauss waltz melodies were given a most grateful interpretation by the Municipal Opera Company in Forest Park this week. The opera, "The Queen's Lace Handkerchief," heard here for the first time in twenty-two years, brought back many pleasant memories of the days of Henry Savage's Castle Square Opera Company and earlier organizations.

It offered an excellent opportunity for Lorna Doone Jackson, contralto, in the part of the *King*. The music is aptly suited to her voice, which was heard to fine advantage, and she sang effectively an interpolated number, "I See The Face," composed by Charles Previn, the conductor of the company, and dedicated to the singer. It was warmly received at every performance. The rôle of *Don Cervantes* was capably interpreted by Arthur Geary, tenor. Eva Fallon as the *Queen* and Elsa Thiede as *Donna Irene*, her confidante, were also successful. The concerted work was admirable and the chorus as usual made a fine impression.

HERBERT W. COST.

Bangor Band in Municipal Concerts

BANGOR, ME., July 24.—The annual series of municipal concerts by the Bangor Band, conducted by Adelbert W. Sprague, is being successfully continued in various parts of the city. Mr. William R. Chapman, who recently visited this city, conferred with the members of the Eastern Maine Musical Association concerning the 1922 Festival, to be held in the fall. From Bangor he and Mr. Chapman went to Ellsworth, and were present at a successful rehearsal. Arthur Brooke, flautist of the Boston Symphony, and Paul White, violinist of the faculty of the New England Conservatory, are conducting summer classes in Bangor.

JUNE L. BRIGHT.

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Asheville Musicians Ban Jazz

ASHEVILLE, N. C., July 24.—Led by Mrs. O. C. Hamilton, president of the Saturday Music Club, local musicians recently undertook a campaign against jazz music which resulted in the passing of a resolution by Local 128 of the American Federation of Musicians forbidding its members "to indulge in the blatant and unusual noises called for in the scores of much contemporary dance music." The musicians placed themselves on record as opposed to cat-calls, squawks of the clarinet and wheezes on the saxophone.

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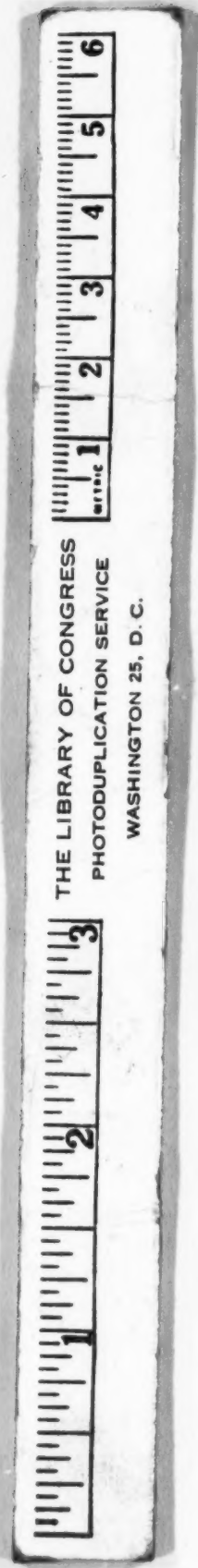
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